THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

CAMERA SCRIPT

"CALLAN" (6)

"IF HE CAN, SO COULD I"

Prod.No: 35006

by

RAY JENKINS

VTR/THS/5415

STORY EDITOR
GEORGE MARKSTEIN

DESIGNED BY
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DIRECTED BY
PETER DUGUID

CAMERA REHEARSALS: WEDNESDAY, 12TH JANUARY 1972, 10.00-19.30)
THURSDAY, 13TH JANUARY 1972, from 10.30) - STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 13TH JANUARY 1972, 16.45-19.30 - STUDIO 1, TEDDINGTON.

TRANSMISSION: T.B.A.

DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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CAST:

Callan ..... EDWARD WOODWARD
Cross ..... PATRICK MOWER
Meres ..... ANTHONY VALENTINE
Lonely ..... RUSSELL HUNTER
Bishop ..... GEOFFREY CHATER
Trofimchuk ..... PETER BLYTHE
Snell ..... CLIFFORD ROSE
Vadim/Burov ..... MORRIS PERRY

Cuthbertson ..... JOHN ABINERI
Liz ..... LISA LANGDON
Harris ..... DAVID HARGREAVES

On film only:
Sato ..... ALAN CHUNTZ
Karen ..... VICKY WILLIAMS
Foster ..... ANDREW BURT
College porter ..... Reg Cranfield (w/o)
Male nurse ..... Patrick Gorman (w/o)

Studio walk-ons (thru ASSOCIATED PLAYS & PLAYERS):

Radovic ..... George Romanov
College scout .... John Scott-Martin
Armourer ..... Evan Ross
Carter ..... Dennis Plenty

* * * * * * * * * * * * * * * * * * * *

Floor Manager ..... JOHN WAYNE
P.A. ..... PADDY DEWEY
Stage Manager ..... GARY BRUMFITT
Asst. Floor Manager .. PATRICK VANCE
Call Boy ..... MIKE BRIDGE
Timer P.A. ..... EDNA EWING
Wardrobe Supervisor .. ANN SCHMIDT
Make-Up Supervisor ... JOAN HILLS

Technical Supervisor .. PETER KEW
Lighting Supervisor ... BRIAN TURNER
Senior Cameraman ..... ALBERT ALMOND
Sound Supervisor ..... RON FERRIS
Vision Mixer ..... KEN PRICE
Racks ..... BILL MARLEY
Grams ..... TONY MORLEY
Film Editor ..... ROY HAYDEN
Graphics Designer ..... RUTH BRIERAM

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SCHEDULE:

WEDNESDAY, 12TH JANUARY:

Camera rehearsal 10.00-13.15
LUNCH BREAK 13.15-14.15
Camera rehearsal 14.15-19.30
(View 16mm T/C: 19.00-19.30)

THURSDAY, 13TH JANUARY:

Line-up and make-up 09.30-10.30
Camera rehearsal 10.30-12.15
Line-up and make-up 12.15-13.00
LUNCH BREAK 13.00-14.00
Dress rehearsal 14.00-16.00
TEA, line-up and make-up .. 16.00-16.45
VTR 16.45-19.15
Technical clear 19.15-19.30

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TECHNICAL REQUIREMENTS: 5 pedestal cameras + L.A. dolly as alternative mounting; fork lift truck; normal monitors + bank of 3 in Hunter's Office one of which to be pract. (monochrome); pract. slide projector in Bishop's Office, electronic guns in Shooting Gallery. 16mm d-h T/C for 6 specially shot sequences, slide machine & caption scanner; 2 VTR machines + editec.
3 booms, concealed mic. in car, hand mic. with press button in Hunter's Office connected to Shooting Gallery (sound inter-related with distort both ends and loudspeaker in Hunter's Hunter's Office). Gun shot generator. Pract. intercoms: Hunter's/Hunter's Outer Office, Bishop's Office/off-stage. Pract. telephones: Hunter's/Bishop's/Hunter's Outer Office, Hunter's/College Room (to ring), Hunter's/off-stage, R/T between Meres' car/Hunter's Office.

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RUNNING ORDER (1)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 1						
	TO BE POST-RECORDED: OPENING CREDIT SEQUENCE, T/C & CAPTIONS.	-	-		sof	-	1
1.	HUNTER'S OFFICE, INT.	DAY (1)	Snell Callan Liz (v/o) Bishop (v/o)	1: A. 2: A.	A-1 B-1	1-13	1-4
2.	CROSS'S FLAT, INT.	NIGHT	Cross Meres	3: A. 4: A.	C-1	14-16	4-5
3.	BISHOP'S OFFICE, INT.	NIGHT	Bishop Callan	1: B. 2: B. 5: A.	B-1	17-34	5-8
	TAPE STOP						
4.	HUNTER'S OFFICE, INT.	NIGHT	Callan Snell	1: A. 3: B. 2: C. (On monitor)	A-1 HAND MIC.		
	&					35-51	9-11
5.	SHOOTING GALLERY, INT.	NIGHT	Meres Cross Armourer	2: C. 4: B. 5: B, C.	B-2 C-2		
	(Incl. two tape runs)						
6.	HUNTER'S OFFICE, INT.	NIGHT	Callan Snell Meres Liz (v/o)	1: A. 3: B. 2: C. (On monitor)	A-1	52-60	11-13
7.	SHOOTING GALLERY, INT.	NIGHT	Snell Cross	4: B. 5: B.	B-2 C-2	61-68	13-14
8.	HUNTER'S OFFICE, INT.	NIGHT	Callan Cross) in Snell) Gallery	3: B. 2: C. (On monitor)	A-1 B-2 C-2	69	14-15

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RUNNING ORDER (2)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 1 (contd.)				
9.	SHOOTING GALLERY, INT.	NIGHT	Cross Snell	4: B. 5: B.	B-2 C-2	70-75	15-17
10.	HUNTER'S OFFICE, INT.	NIGHT	Callan Cross) in Snell) Gallery	1: A. 3: B. 2: C. (On monitor)	A-1 B-2 C-2	76-77	17-18
			TAPE RUN				
11.	SHOOTING GALLERY, INT.	NIGHT	Snell Cross	4: B. 5: B.	B-2 C-2	78-83	18-19
12.	HUNTER'S OFFICE, INT.	NIGHT	Callan Cross) in Snell) Gallery	1: A. 3: B. 2: C. (On monitor)	A-1 B-2 C-2	84-85	19
13.	SHOOTING GALLERY, INT.	NIGHT	Cross (Snell)	5: B.	B-2 C-2	86	19-20
13a.	HUNTER'S OFFICE, INT.	NIGHT	Callan Cross (in Gallery)	3: B. 2: C. (On monitor)	A-1 B-2 C-2	87	20
13b.	SHOOTING GALLERY, INT.	NIGHT	Cross Snell	4: B. 5: B.	B-2 C-2	88-91	20
14.	HUNTER'S OFFICE, INT. (Incl. act break slide)	NIGHT	Callan Meres Snell Cross (in Gallery)	1: A. 3: B. 2: C. (On monitor)	A-1 B-2 C-2	92-100	20-21
14a.	SHOOTING GALLERY, INT.	NIGHT	Cross Meres Armourer (?)	5: D.	B-2 C-2	101	22

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RUNNING ORDER (3)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2				
	Act break slide into:						
	TELECINE (1) (16mm, d-h):						
15.	TOWN, EXT.	DAY (2)	Meres Foster Vadim Cuthbertson	-	sof	-	23-24
	&						
16.	GYMNASIUM, INT.	DAY	Snell Callan Cross Sato	-	sof	-	24-25
	(5'20", both scenes)						
17.	HUNTER'S OUTER OFFICE, INT.	DAY (3)	Liz Cross	1: C. 3: C.	C-3	102-104	26
18.	HUNTER'S OFFICE, INT.	DAY	Callan Meres	2: A. 4: C.	A-1	105-109	26-27
19.	HUNTER'S OUTER OFFICE, INT.	DAY	Liz Cross Callan Meres Bishop (v/o)	1: C. 3: C.	C-3 B-1	110-113	27-28
			TAPE RUN				
20.	BISHOP'S OFFICE, INT.	DAY	Bishop Snell Callan	2: B. 4: D. 5: A.	B-1 TAPE	114-139	29-33
			TAPE STOP				
21.	HUNTER'S OFFICE, INT.	DAY	Cross Callan Liz (v/o) Meres	1: A. 3: D. 4: E.	A-1	140-163	33-36
			TAPE STOP				
22.	COLLEGE ROOM, INT.	DAY (4)	Cross Trofimchuk College scout	1: D. 3: E. 4: F. (Fork lift) 5: E.	B-3	164-181	36-40
23.	TELECINE (2) (16mm, d-h): (0'03")						
	COLLEGE - EXT.	DAY	-	-	sof	-	40
			TAPE RUN				

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P[redacted] No: 35006 "CALLAN" (6) "IF HE CAN, SO COULD I" VTR/THS/5415

RUNNING ORDER (4)

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 2 (contd.)						
23a. COLLEGE ROOM, INT.	DAY	Cross Trofimchuk	2: D. (L.A. dolly)	B-3	182	40
24. HUNTER'S OFFICE, INT.	DAY	Callan Meres (v/o)	1: A.	A-1 STAND MIC.	183	40-41
TAPE RUN						
25. COLLEGE ROOM, INT.	DAY	Cross Trofimchuk Callan (v/o) Karen (on tape)	3: E.	B-3 A-1 TAPE	184	41-42
26. TELECINE (3): (16mm, d-h) (0'04")						
COLLEGE - EXT.	DAY	Karen	-	sof	-	42
27. COLLEGE ROOM, INT.	DAY	Cross Trofimchuk Karen (on tape)	2: D. (L.A. dolly)	B-3 TAPE	185	42-43
28. HUNTER'S OFFICE, INT.	DAY	Callan	1: A.	A-1	186	43
TAPE RUN						
30. COLLEGE ROOM, INT.	DAY	Trofimchuk Cross Karen (on tape)	3: E. 4: F. (Fork lift) 5: E.	B-3 TAPE	187-191	43-44
TAPE STOP						
31. HUNTER'S OFFICE, INT.	DAY	Callan Meres (v/o)	4: E.	A-1 STAND MIC.	192	45
32. COLLEGE ROOM, INT.	DAY	Trofimchuk	2: D. (L.A. dolly)	B-3	193	45-46
33. HUNTER'S OUTER OFFICE, INT.	DAY	Liz	1: C.	C-3	194	46
34. HUNTER'S OFFICE, INT.	DAY	Callan Liz	3: D. 4: E.	A-1	195-196	46
35. TELECINE (4): (16mm, d-h) (0'26")						
COLLEGE - EXT. (Incl. act break slide)	DAY	Cross Karen Porter	-	sof	-	46-47

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RUNNING ORDER (5)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 2 (contd.)						
	TO BE POST-EDITED WHERE IT BELONGS:						
29.	HUNTER'S OUTER OFFICE, INT.	DAY	Liz	1: C.	C-3	197	47
	ACT 3						
36.	HUNTER'S OFFICE, INT. (Incl. act break slide)	NIGHT	Callan Liz Harris (v/o)	2: A (R.) 3: D (L.)	A-1 STAND MIC.	198-200	48-49
37.	HUNTER'S OUTER OFFICE, INT.	NIGHT	Callan Liz Bishop (v/o)	1: C.	C-3 B-1	201	49
37A.	BISHOP'S OFFICE, INT.	NIGHT	Bishop Liz (v/o)	5: A.	B-1 C-3	202	50
38.	CROSS'S FLAT, INT.	NIGHT	Snell	4: A.	F/POLE-1	203	50
	TELECINE (5): (16mm, d-h)						
39.	COLLEGE - EXT. (1'20")	NIGHT	Callan Harris Cross (dead) Ambulance men	-	sof	-	50-51
40.	COLLEGE ROOM - INT.	NIGHT	Tomfimchuk Callan	2: E. 3: G.	A-2 B-4	204-217	51-54
	TELECINE (6): (16mm, d-h)						
41.	COLLEGE - EXT. (0'48")	NIGHT	As Sc.39 + Karen Porter	-	sof	-	54-55
	TAPE STOP						
42.	HUNTER'S OUTER OFFICE, INT.	NIGHT	Callan Liz	1: C.	C-3	218	55

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RUNNING ORDER (6)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd.)				
42a.	HUNTER'S OFFICE, INT.	NIGHT	Callan Bishop Liz Meres (v/o)	2: A (R.) 3: D (L.)	A-1 FIXED & HAND MICS in CAR	219-224	55-57
43.	CAR - INT.	NIGHT	Meres Radovic Carter/Patterson Callan (v/o)	4: G.	FIXED & HAND MICS A-1	225	57
44.	HUNTER'S OFFICE, INT.	NIGHT	Bishop Callan Liz Snell Radovic (v/o) Meres (v/o)	1: A. 2: A (R.) 3: D (L.)	A-1 (Phonadec) FIXED & HAND MICS in CAR	226-237	57-61
45.	FARM LOUNGE - INT. (incl. HALLWAY)	NIGHT	Burov Cuthbertson Meres	3: H. 4: H. 5: F.	C-4 (Loud-hailer)	238-245	62-63
			TAPE RUN				
46.	FARM HALLWAY - INT.	NIGHT	Callan Burov	5: G.	A-3 B-5	246	64
			TAPE RUN				
47.	FARMHOUSE - INT.	NIGHT	Callan Burov Meres Cuthbertson	1: E. 3: H.	A-3 B-5 C-4	247-248	64-65
			TAPE STOP				
48.	CALLAN'S ROOM, INT.	NIGHT	Lonely Callan	2: F. 3: J.	B-6	249-260	65-67
			TAPE STOP				
49.	BISHOP'S OFFICE, INT.	DAY (5)	Snell Bishop Callan	3: K. 4: D. 5: A.	B-1	261-271	67-68
	CLOSING CREDIT SEQUENCE: CAPTION SCANNER	-	-	1: Caption.	GRAMS	272	68-69
	WILD TRACKS TO BE RECORDED:		Cross Liz	-			69

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Part 1

/OPENING CREDIT SEQUENCE TO BE POST-RECORDED/

ACT 1

FADE UP TELECINE — OPENING CREDIT SEQUENCE. — S.O.F.

"THAMES" PICTORIAL SYMBOL into "CALLAN" OPENING TITLES. (0'45" approx.) — (THEME)

*

SUPER CAPTIONS

*

(1) "IF HE CAN, SO COULD I"

*

(2) by RAY JENKINS

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1. 2 (A) — 1. INT. HUNTER'S OFFICE. DAY. — BOOM A-1

C.M.S. SNELL with CALLAN'S FEET.

PULL BACK, HOLDING 2-S, till CALLAN'S HEAD APPEARS LARGE in FRAME.

(PAUSE)

SNELL: When will he be here?

CALLAN: When he's brought in.

SNELL: Why the politeness? Order him in!

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(On 2, Shot 1)

HOLD 2-S as CALLAN GOES u/s AGAIN.

CALLAN: This is my way. We've got to be patient. And thorough. He's -

SNELL: Cross - a good agent. Very good. I know.

As CALLAN COMES d/s L. AGAIN, CRAB R. to HOLD 2-S with CALLAN L. f/g.

CALLAN: So he's worth the time.

SNELL: Nonsense. He's replaceable. If there's any doubt about him, he's finished.

LET CALLAN GO R.

PUSH IN SLIGHTLY.

CALLAN: You said that about me once.

2. 1 (A) C.M.S. CALLAN.

Nobody's proved anything.

3. 2 (A) C.M.S. SNELL.

SNELL: You're afraid.

4. 1 (A) M.C.U. CALLAN.

No, afraid's the wrong word.

5. 2 (A) M.C.U. SNELL.

You're not afraid of wrong decisions - but you're fearful of the correct ones.

6. 1 (a/b) (M.C.U. Callan)

CALLAN: I don't know what you're on about.

7. 2 (a/b) (M.C.U. Snell)

SNELL: You're thinking, "What if Cross is falling apart - we're two peas from the same pod... If it could happen to him, it could happen to me."

8. 1 (A) TIGHT 2-S, SNELL & CALLAN.

CALLAN SITS.

CALLAN: I'm his Section Head. Reports on every dot and comma of his life arrive on my desk every morning -

F/X: INTERCOM BUZZ.

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(On L. Shot 8)

CALLAN: (CONTD.) Yes, Liz?

SNELL: Big men have to snivel sometimes, Hunter.

CALLAN: Hold it, Liz.

LIZ: (DISTORT) It's Mr. Bishop, sir / -

9. 2 (A) (a/b) (M.C.U. Snell)
HE SMILES.

(PAUSE) On two.

10. 1 (A)
M.C.U. CALLAN.

CALLAN: Put him through. (HE PICKS UP PHONE)

BOOM B-1

BISHOP: (DISTORT) Charlie?

CALLAN: Sir?

BISHOP: (DISTORT) Come over - might be very important. (CALLAN PUTS PHONE DOWN) /

11. 2 (A) (As Callan rises)
2-S, SNELL + CALLAN RISING & CROSSING L. to HAT-STAND.

CALLAN: Can you hold him till I get back?

SNELL: I've arranged enough to be getting on with. Ever thought about an over-wound watch? Has to be repaired. /

12. 1 (A)
M.S. CALLAN.

BRING HIM d/s L. to TIGHT H.A. 2-S with SNELL SITTING.

CALLAN: What, Snell, gives you the right, professionally or personally, to jump to any conclusion -

Preview 2 (fast)

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(On 1. Shot 12)

SNELL: You also ... feel trapped, Hunter?

15. 2 (A)
M.C.U. CALLAN.

PULL BACK as HE GOES, & FIND SNELL X-ing L. for 2-S at DOOR.

CALLAN: That's why I know.

SNELL: You're quite right. Nothing is what it seems.

14. 3 (A) 2. INT. CROSS'S FLAT. NIGHT. BOOM C-1

VERY SLOW CRAB L. X f/g SHELVING. to COMPOSE with SHELVING UNIT R. HALF of FRAME.

GRAM F/X: LIFT ASCENDING, DOORS OPENING & SHUTTING.

(1 TO POS.B, 2 TO POS.B, BISHOP'S OFFICE)

SEE DOOR in b/g OPEN & CLOSE.

CROSS COMES to f/g DOOR.

/L/X: LIGHTS ON as CROSS/ /SWITCHES THEM ON/

MERES SITS UP.

ZOOM IN to M.C.U. CROSS.

MERES: How was she?

15. 4 (A)
M.C.U. MERES.

CROSS: Who?

MERES: The little girl you clobbered over the head with your gun-butt.

16. 3 (A)
2-S, MERES with CROSS ALWAYS BEHIND SHELVING.

CROSS: It was an accident.

MERES: No such thing in our trade, old boy. Either mistakes or completions. Still the same, is she?

HOLD 2-S as MERES GOES v/s L. -

Preview 2

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(On 3, Shot 16)

CROSS: So I'm told.

MERES: Pity.

- & CROSS COMES f/g R.

CROSS: Yes.

MERES: For both of you. So I'm told. Why? Alive, she torments you -

CROSS: Nobody 'torments' me - not even you.

MERES: Dead, she'd let us have you back.

CROSS: I haven't gone anywhere.

MERES: Quite right, in your state.

CROSS: I'm all right.

MERES: There's something sad, James, about people who keep on saying, "I'm all right". Anyway, you're wanted. (INDICATING GUN) It's yours. Why leave it at home?

CROSS: I'm off duty.

MERES: Never, my old chicken - never.

/L/X: LIGHTS OFF as MERES/ /SWITCHES THEM OFF/

17. 2 (B) CLOSE on SCREEN as TWO SLIDES in PROJECTOR ARE SHUFFLED BACK & FORTH.

3. INT. BISHOP'S OFFICE. NIGHT. ROOM B-1

/L/X: PROJECTOR ON, ROOM/ /LIGHTS OFF/

Preview 5

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(Co 2, Shot 17)

(BISHOP STOPS on SLIDE of VADIM).

BISHOP: Lev Leonidovitch Vadim.

(HE CHANGES to SLIDE of BUROV).

Illich Burov. Ukranian. Family suffered under the Kulak repression. Lost his father on the German front.

18. 5 (A)
2-S, BISHOP & CALLAN.

Solved his poverty by entering the Secret Service. Hatchet man. Executioner. Last seen in Prague, then re-called when the Czech problems were solved. Forty-five, and still in the game.

CALLAN: There's still hope for all of us, then.

BISHOP: Levity is not the soul of wit, Hunter.

19. 1 (B)
M.C.U. CALLAN with FRONT of PROJECTOR.

CALLAN: Sir.

(BISHOP CHANGES SLIDE BACK to VADIM).

(PAUSE)

20. 2 (B)
CLOSE on SCREEN.

CALLAN: Who's Vadim?

BISHOP: Could be Burov. Lev Leonidovitch Vadim, Ukranian - Ukranian Party official, then gets lost.

21. 1 (B)
PROFILE 2-S, BISHOP & CALLAN.

Reappears five years ago as an official in the Trade Ministry - forty-five. Lights.

PAN CALLAN R. to DOOR.

L/X: LIGHTS ON as CALLAN SWITCHES THEM ON

CALLAN: Wasn't he checked out before being allowed in?

22. 5 (A)
C.M.S. BISHOP.

Preview 2 (fast)

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(On 5, Shot 22)

BISHOP: Vadim? Yes. Nothing anybody could find against the lovely man. He's been here a year, specialises in tractors ... up the M.1, does his job, back down the M.1 to a lovely house in Highgate. He's been watched by the uniformed boyos - no trouble, a model trade missionary.

23. 2 (B)
2-S, BISHOP with CALLAN COMING FORWARD.

24. 5 (a/b)
(C.M.S. Bishop)

25. 1 (B)
PROFILE 2-S.

26. 5 (A) (As Bishop goes to switch
CLOSE on PROJECTOR. (It off)
TILT to C.M.S. BISHOP.

CALLAN: Then why my section?

BISHOP: I don't know whether it's you lot or not. If it is Burov, then he's not here to buy tractors. If it is Burov, who's he after - or have they put him out to grass in this ... green and pleasant land.

27. 2 (B)
C.M.S. CALLAN

28. 5 (A)
C.M.S. BISHOP.

CALLAN: What's the connection?

29. 1 (B)
CLOSE on PROJECTOR.

PULL to PROFILE of BISHOP as HE LIFTS SLIDES OUT.

BISHOP: Love-letters. A girl who was friendly with Burov in Prague received a letter from England. We've checked out as far as we can, and the only two people who could remotely be fitted together, without greasepaint or drastic surgery, are Burov and Vadim. I want him - them - watched.

PAN to CALLAN as BISHOP OFFERS ENVELOPE.

CALLAN: Where is he now, sir?

BISHOP: All in there. Who're you going to use?

Preview 5 (fast)

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(On 1, Shot 29)

30. 5 (A) — CALLAN: Mares or Cross./
C.M.S. BISHOP.

BISHOP: Meres'll probably still be driving on the wrong side of the road after Atlantic City. Why not Cross?/

31. 2 (B)
C.M.S. CALLAN.

32. 5 (A) (As Callan moves) — CALLAN: When he's cleared, sir./
2-S, as CALLAN GOES.

BISHOP: Who by?

CALLAN: Snell. That all, sir?

PUSH IN to M.S. BISHOP.

BISHOP: Of course, it's none of my business, -

33. 2 (B)
M.S. CALLAN -

CALLAN: No, sir.

- CLOSING DOOR.

34. 5 (a/b) (When door is closed)
(M.S. Bishop - reaction)

TAPE STOP

(1 TO POS.A. 3 TO POS.B, HUNTER'S OFFICE; 2 TO POS.C. 4 TO POS.B. 5 TO POS.B - SHOOTING GALLERY)

(SET UP SHOOTING GALLERY)

Preview 1 & 2

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/N.B. CAM.2 FED THROUGH MONITOR IN HUNTER'S OFFICE THROUGHOUT/

(SCENES 4 & 5 PLAYED SIMULTANEOUSLY)

4. INT. HUNTER'S OFFICE. NIGHT.

BOOM A-1 & HAND MIC

&

5. INT. SHOOTING GALLERY. NIGHT.

BOOM B-2 (+ C-2?)

35. 1 (A) (HUNTER'S OFFICE)
LOOSE on MONITOR.

PAN SLIGHTLY L. & PULL FOCUS to CALLAN.

PAN L. & PULL FOCUS to SNELL.

with:

35A. 2 (C) (As C.C. camera) (SHOOTING GALLERY) /
H.A. WIDE SHOT down GALLERY on MONITOR in HUNTER'S OFFICE.

36. 4 (B) (SHOOTING GALLERY)
2-S, CROSS & MERES.

CALLAN: Six rapid/ - Fire!

37. 5 (B) (SHOOTING GALLERY) /
CLOSE on 2 TARGETS.

/ELECTRONIC SPECIAL F/X/

38. 1 (A) (HUNTER'S OFFICE) /
CLOSE on SWITCH.

DEVELOP with CALLAN'S HAND to SEE MONITOR & HIS HEAD.

with:

38A. 2 (C) (On monitor) (SHOOTING GALLERY) /
ZOOM IN on TARGET.

CALLAN: Meres - three bull, three inner. Cross - three bull, three inner./

39. 3 (B) (HUNTER'S OFFICE)
CLOSE on SWITCH, with SOME of SNELL.

(2 ZOOM OUT)

GRAM F/X: SOUND OF ZOOM GOIN

Preview 4 (fast)

Copyright Protected

(On 3, Shot 39)

40. 4 (B) (After 2nd switch) (SHOOTING GALLERY)
M.S. CROSS with CC CAMERA.

HE TURNS to LOOK R.

41. 5 (B) (As his smile freezes) (SHOOTING GALLERY)
CLOSE on TARGET SCREENS.

42. 1 (A) (As Cross turns again) (HUNTER'S OFFICE)
CALLAN & MONITOR.

with:

42A. 2 (C) (On monitor) (SHOOTING GALLERY)
WIDE on GALLERY.

CALLAN: Right! Six rapid to the heart - now - fire!

TAPE RUN (5 secs.)

(5 TO POS.C, SAME SET)

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*(Shot of Cross & Meres firing to be post-edited in here - to be recorded at end of Act 1)

4. & 5. INT. HUNTER'S OFFICE/SHOOTING GALLERY. NIGHT. (contd)

43. 5 (C) (SHOOTING GALLERY)
CLOSE on TARGET.

PUSH IN CLOSE AFTER 3RD SHOT.

/ELECTRONIC SPECIAL F/X/

CALLAN: (V/O) Meres - three bulls, 3 inner; Cross - three bulls, three inner.

44. 4 (B) (SHOOTING GALLERY)
LOOSE 2-S, CROSS & MERES.

(5 TO POS.B, SAME SET, FAST)

THEY CHANGE PLACES.

Right, gentlemen - change over.

45. 5 (B) (SHOOTING GALLERY)
M.S. ARMOURER.

Revolvers, please.

Preview 4

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(On 5, Shot 45)

PAN ARMOURER to 3-S, &
PUSH IN to M.C.U. CROSS.

46. 4 (B) (SHOOTING GALLERY)
LOOSE on TARGETS.

PUSH IN to HEAD of L. ONE.

47. 3 (B) (After 1 beat) (HUNTER'S OFFICE)
2-S, SHELL & CALLAN.

CALLAN: Right, gentlemen. Your target is five to the heart, one to the head. (CONTD, V/O) You will be timed on this. (PAUSE) Fire!

48. 4 (B) (SHOOTING GALLERY)
TIGHT PROFILE 2-S, MERES & CROSS.

On WORD "FIRE", PAN to 2-S of PISTOLS.

GRAMS: RECORD THIS FIRING.

TAPE RUN (5 secs.)

(5 TO POS.C, SAME SET)

---

4. & 5. INT. HUNTER'S OFFICE/SHOOTING GALLERY. NIGHT. (contd)

49. 5 (C) (SHOOTING GALLERY)
CLOSE on GIRL TARGET.

/ELECTRONIC SPECIAL F/X/

50. 1 (A) (HUNTER'S OFFICE)
CALLAN & MONITOR, +
ELECTRONIC TIMING DEVICE (?)

CALLAN: Meres - 3.8 seconds; Cross - 4.1 seconds. (CONTD, V/O): That's all, gentlemen. Meres, to my office.

51. 4 (B) (SHOOTING GALLERY)
2-S, MERES & CROSS.

(5 TO POS.B, SAME SET)

6. INT. HUNTER'S OFFICE. NIGHT.

52. 3 (B)
CLOSE on MONITOR as CALLAN SWITCHES OFF.

BOOM A-1

Preview 1

Copyright Protected

(On 3. Shot 52)

(N.B. CAM. 2 takes H.A. WIDE SHOT WHENEVER MONITOR IS ON)

PAN L. & PULL BACK to 2-S, CALLAN & SNELL.

CALLAN: (CONTD, IN VISION) No worry over those figures?

SNELL: Life and death is often a matter of a split second.

53. 1 (A)
C.M.S. CALLAN.

CALLAN: Have you ever killed a man?

54. 3 (a/b)
(2-S)

SNELL: Meres is obviously sharp enough.

55. 1 (a/b)
(C.M.S. Callan)

55A. 3 (a/b)
(2-S)

CALLAN: So is Cross.

SNELL: I'm not interested in Meres. (HE HANDS OVER A PAPER).

F/X: INTERCOM BUZZ.

LIZ: (V/O) Mr. Meres is here, sir.

CALLAN: Wheel him in.

56. 1 (a/b)
C.M.S. CALLAN.

SNELL: You're not coming down?

HE SWITCHES ON MONITOR AGAIN.

CALLAN: You've got your job, I've got mine.

57. 3 (B)
C.M.S. SNELL.

SNELL: Splendid.

Preview 1

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(On 3, Shot 57)

PAN SNELL to DOOR u/s R, ADMITTING MERES for 2-S.

LET SNELL GO, & BRING MERES to f/g at DESK.

MERES: I still think it's funny, you sitting there - sir.

58. 1 (A)
2-S, MERES & CALLAN.

CALLAN: Hilarious. (HANDS OVER BUROV FILE) Get busy.

MERES: No ... orders?

CALLAN: That's one, Toby. You can read it out there. We'll discuss it.

LET MERES GO.

59. 3 (B)
C.M.S. MERES at DOOR.

MERES: Can't wait to get back to the telly, sir?

60. 1 (A)
M.S. CALLAN.

61. 4 (B)
M.L.S. SNELL.

7. INT. SHOOTING GALLERY. NIGHT.

BOOMS C-2, B-2

BRING HIM, X-ing R. of CROSS, for 2-S.

SNELL: That worry you?

CROSS: It's supposed to, isn't it?

SNELL: Is it?

CROSS: Knowing you were ... observing, I might've ... been even more careful about showing any feeling.

Preview 5

Copyright Protected

(On 4. Shot (1)

SNELL: Obviously. (PAUSE) Did you feel anything?

62. 5 (B)
M.C.U. CROSS.

63. 4 (a/b)
(2-S)

CROSS: No.

64. 5 (a/b) (After half a beat)
(M.C.U. Cross)

65. 4 (a/b)
(2-S)

CROSS: (CONTD.) I lie.

F/X: TARGET FLIES

SNELL: Of course.

As TARGET GOES UP, PUSH IN TIGHT on GIRL'S HEAD.

66. 5 (B) (When complete) (a/b)
(M.C.U. Cross)

CROSS: Which sick little head thought this one up? You or Callan?

67. 4 (B)
2-S, CROSS & SNELL.

SNELL: I did.

CROSS: Oh, no - I refuse to ... respond.

SNELL: Good. We'll find another way.

As SNELL Xs L, SEE PHOTO FALL, & PUSH IN to M.C.U. CROSS.

68. 5 (B)
CLOSE on PHOTO of DANERA.

TILT with CROSS'S HAND, & RACK UP to 2-S.

SNELL: (CONTD.) Would it have mattered - if it had been Hunter's idea?

8. INT. HUNTER'S OFFICE. NIGHT. BOOM A-1

69. 3 (B)
M.S. CALLAN.

Preview 4

Copyright Protected

(On 3, Shot 69)

+ BOOMS B-2, C-2

SLOWLY PUSH IN to M.C.U. CALLAN.

CROSS: (V/O) No. I'd've reacted the same.

SNELL: (V/O) You will accept that if ... we discover that you are ... upset, it is best for you and us that you're ...

CROSS: (V/O) Replaced?

HE LEANS FORWARD.

SNELL: (V/O) Perhaps. (PAUSE) Let's get back to our tiny sheep, shall we?

9. INT. SHOOTING GALLERY. NIGHT.

70. 4 (B)
M.S. SNELL.

PAN HIM R. to 2-S, with DUMMY.

BOOMS B-2, C-2

SNELL (CONTD.):
In the course of duty, you inadvertently struck a fourteen year old Russian girl, / Danera Medov, on the head. The blow resulted in brain damage. / The girl is alive, but severely paralysed. (PAUSE) You feel no pain?

71. 5 (B)
M.C.U. CROSS.

72. 4 (B)
M.C.U. DUMMY'S HEAD.

As SNELL WALKS ACROSS L, PULL BACK to 2-S.

SNELL COMES R. of CROSS.

CRAB R. to FINISH PROFILE.

CROSS: Remorse is rigorously excluded from any training schedule.

SNELL: Excluded or repressed?

CROSS: We're taught control. Some do it by repression. Some manage to exclude it.

Preview 5

Copyright Protected

(On 4. Shot 72)

SNELL: You have ... attempted to see her on ... three separate occasions. Why?

CROSS: I've never hit a child before.

SNELL: Would it be better if she were dead?

CROSS: Meres said the same thing. Am I being discussed by every bog-cleaner -

SNELL: Don't feel persecuted.

LET SNELL GO L.

PUSH IN on CROSS SLIGHTLY.

CROSS: I wouldn't give you the satisfaction, Dr. Snell. There's nothing wrong with me. But if you go on the way you are, you'll create something which I am trained to exclude - that's what worries me - not what I did to Danera.

73. 5 (B)
M.S. SNELL.

ADMIT CROSS for 2-S.

SNELL: Why do you call her by her Christian name?

74. 4 (B)
C.U. CROSS.

CROSS: Why?

SNELL: You've killed and felt no remorse.

75. 5 (B) (a/b)
(2-S)

CROSS: I'm not trained to feel; I'm trained to kill.

Preview 3

Copyright Protected

(On 5. Shot 75)

SNELL: There is no feeling involved in killing? I ask you.

CROSS: (PAUSE) Yes. I can't define it.

76. 3 (B) C.M.S. CALLAN.

10. INT. HUNTER'S OFFICE. NIGHT.

BOOM A-1

B-2, C-2

SNELL: (V/O) Then maybe we can define what yourfeeling might be about a girl who isn't dead.

F/X: INTERCOM BUZZ.

HE LEANS BACK to USE INTERCOM.

CROSS: (V/O) I've successfully completed two assignments since Danera - since Miss Medov! It -

CALLAN: Yes, Liz?

CROSS: (V/O) - has not interfered with anything!

LIZ: (V/O) Mr. Meres wants to know -

77. 1 (A) (As he turns) CLOSE on MONITOR.

SLOWLY PULL OUT to INCLUDE CALLAN LARGE at L.

CALLAN: He can wait. (INTERCOM OFF).

Tape run next

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(On 3, Shot 77)

(SNELL SHOWS PHOTOS to CROSS)

SNELL: (V/O) The Tedder marriage - you drove a girl to suicide.

(CROSS FACES MONITOR SCREEN DIRECTLY)

CROSS: (V/O) We did - Callan and I! It was our job! There were good reasons - ask him!

SNELL: (V/O) Thomas Arlen, pushed under a train.

T A P E R U N

(4 PUSH INTO SET)

---

11. INT. SHOOTING GALLERY. NIGHT.

78. 4 (B)
L.A. 2-S, SNELL & CROSS.

BOOKS R-2, C-2

CROSS: An accident. Palenka -

CRAB R. for PROFILE 2-S as SNELL GOES to BENCH.

SNELL: Danera was an accident - they seem to be adding up, don't they?

CROSS: I receive an order. I do not theorise. What I do is important. Otherwise, I wouldn't do it!

LET CROSS GO L.

SNELL: And it's Callan who takes the responsibility?

79. 5 (B) (When he's there)
CC CAMERA & C.M.S. CROSS.

CROSS: So, I like hurting women and I hide behind Callan's skirts? And I'd shoot my mother?

HE TURNS.

80. 4 (B)
M.S. SNELL.

Preview 5

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(On 4, Dust 80)

ADMIT CROSS L. for 2-S.

SNELL: Heathcote Land - you were prepared to run a lorry into him.

CROSS: I'm trained to find solutions. Quick, effective, and with the minimum of involvement for the Section./

81. 5 (B)
CLOSE on PHOTO of LIZ.

PAN L. & TILT to M.C.U. CROSS.

SNELL: Your brief association with Miss March. You are capable of deception -

82. 4 (B)
L.A. 2-S, CROSS & SNELL.

CROSS: But not self-deception!/

SNELL: And Jaborski ... fell from a hotel window.

83. 5 (B)
M.C.U. CROSS.

CROSS: Oh, no!/ Let's mention Lubin!

84. 3 (B)
M.C.U. CALLAN.

12. INT. HUNTER'S OFFICE. NIGHT. EM. A-1 ± B-2, C-2

SNELL: (V/O) You saved Callan's life./

85. 1 (A)
CALLAN & MONITOR (CROSS LOOKING STRAIGHT at CC CAMERA).

CROSS: (V/O) Then why is he trying to destroy mine!

SNELL: (V/O) (PAUSE) What do you feel when you kill?

86. 5 (B)
M.C.U. CROSS.

13. INT. SHOOTING GALLERY. NIGHT.

BOOMS B-2, C-2

CROSS: Secure! I don't wet my pants or jump with joy ...

(CONTD. OVER)

Preview 3 (Dust)

Copyright Protected

(On 5, Shot 86)

CROSS: (CONTD.) There's a security in killing to order.

87. 3 (B) M.C.U. CALLAN.

13a. INT. HUNTER'S OFFICE. NIGHT. (A-1) (+ B-2, & C-2)

CROSS: (CONTD, V/O) We carry it out, even if we find the order ... ugly. But sometimes we make mistakes.

88. 5 (B) 2-S, CROSS & SNELL.

13b. INT. SHOOTING GALLERY. NIGHT. (B-2, C-2)

CROSS: (CONTD, 'LIVE') But there again, we're trained to live with accidents ... mistakes. Repress them? I'm no good if I can't ... live with a mistake.

89. 4 (B) M.C.U. SNELL.

SNELL: You consider yourself ready to kill again?

90. 5 (B) M.C.U. CROSS.

CROSS: Yes.

91. 4 (B) M.C.U. SNELL.

SNELL: (PAUSE) I don't believe you.

(HE STARTS to EXIT).

92. 1 (A) C.M.S. CALLAN + MONITOR.

14. INT. HUNTER'S OFFICE. NIGHT. (A-1) (+ B-2, & C-2)

CALLAN: (INTO INTERCOM) Send Meres in. (PAUSE) Well?

93. 3 (B) (On door opening) 2-S, MERES ENTERING to DESK + CALLAN.

MERES: Vadim - what do you want me to do about him?

Preview 1 (fast)

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(On 3, Shot 93)

94. 1 (A)
C.M.S. CALLAN.

CALLAN: Tail him. Two problems - is Vadim Burov, and why is he here? Concentrate on the second, that way we might find out who we're dealing with.

95. 3 (B)
C.M.S. MERES.

MERES: Do you want me to lean on him, sir?

96. 1 (A)
2-S with MONITOR.

CALLAN: If Vadim's not really a seller of tractors, you'd better be very careful, old son, where you lean, how you lean, or if you lean at all, without a little help from your friends. (PAUSE) We all need friends, don't we?

96A. 3 (a/b)
(C.M.S. Meres)

96B. 1 (a/b)
(2-S, + monitor)

97. 3 (B)
C.M.S. MERES.

MERES: Yes, sir. I'll be in touch.

HE RISES.

PULL BACK for 2-S at DOOR with SNELL.

BRING SNELL to DESK.

CALLAN: Well?

SNELL: I'm not sure, but there's something wrong.

98. 1 (A)
M.C.U. CALLAN & MONITOR (CROSS LOOKING at CAMERA).

I want to see how ... this watch ticks ... or is the spring ... accidentally ready to snap? I want to test that control. I want Sato.

99. 3 (B)
M.C.U. SNELL.

100. 1 (A)
M.C.U. CALLAN.

PAN to MONITOR & PUSH IN to SEE IT SWITCHED OFF.

CALLAN: All right. Arrange it.

GRAMS: THEME

SLIDE
(1) "CALLAN" - END OF PART ONE

*
*
*

FADE SOUND & VISION

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T A P E S T O P

(5 TO POS.D, SAME SET)

/SHOT TO BE RECORDED DURING 1ST COMMERCIAL BREAK/

101. 5 (D) 14a. INT. SHOOTING GALLERY. NIGHT.

LOOSE on CROSS & MERES
FIRING.

BOOMS
B-2, C-2

/TO BE POST-EDITED BETWEEN
/SHOTS 42 & 43/

T A P E S T O P

CAM. 1 - TO POS.C, HUNTER'S OUTER OFFICE.

CAM. 2 - TO POS.A, HUNTER'S OFFICE.

CAM. 3 - TO POS.C, HUNTER'S OUTER OFFICE.

CAM. 4 - TO POS.C, HUNTER'S OFFICE.

CAM. 5 - TO POS.A, BISHOP'S OFFICE.

BOOM A - STAY AT POS.1, HUNTER'S OFFICE.

BOOM B - TO POS.1, BISHOP'S OFFICE.

BOOM C - TO POS.3, HUNTER'S OUTER OFFICE.

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VTR/THS/5415
Part 2

ACT 2

	GRAMS: THEME
FADE UP SLIDE	
(2) "CALLAN" - PART TWO	*
	*
	*
TELECINE (16mm, d-h)	T/C (1). EXT. TOWN. DAY. (Sc.15) S.O.F.

From OPPOSITE RUSSIAN TRADE DELEGATION, MERES (standing by driving door of van) & FOSTER (in driving seat) WATCH CUTHBERTSON & VADIM EXIT LEGATION BUILDING.

DAY (2).

MERES: Vadim.

FOSTER: The other one's Cuthbertson. We've checked him out, sir - he's clean. We know where to get him if we need him.

VADIM SEES CUTHBERTSON INTO his CAR - & CAR DRIVES OFF R.

MERES: Stay with Cuthbertson, and don't let him see you.

FOSTER, in VAN, DRIVES OFF R.

CUT TO STREET - MERES ENTERS R. & SEES VADIM EMERGING from GENTS'.

VADIM STOPS to LOOK UP at MERES, LIGHTING a CIGARETTE as HE DOES SO.

MERES REACTS.

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(On Telecine (1))

VADIM WALKS UP STEPS from GENTS' & CONTINUES UP ALLEYWAY, L.

MERES FOLLOWS.

MERES GETS to CORNER & LOOKS ROUND, but VADIM has DISAPPEARED.

MERES CONCEALS HIMSELF, & VADIM EXITS a JEWELLER'S SHOP.

VADIM LOOKS ROUND for MERES, but CANNOT SEE HIM.

As HE GOES OFF b/g, MERES APPEARS R. f/g.

CUT TO:

T/C (1A) INT. GYMNASIUM. DAY. (S.O.F.)
(Sc.16)

SNELL on BALCONY of GYM.

CALLAN JOINS HIM.

SNELL: If he loses his temper, we don't need him any more.

THEY TURN to LOOK DOWN into GYM, BACK to CAMERA, as CROSS & SATO ENTER to MAT.

THEY TAKE OFF their SLIPPERS & KNEEL EITHER SIDE of MAT.

CROSS HAS his EYES SHUT.

WHEN HE OPENS THEM, HE SEES SATO'S BLACK BELT.

THEY BOW to EACH OTHER, & CROSS ADVANCES to SATO.

CROSS: Randori.

THE FIGHT BEGINS.

SNELL: It's Sato we should have in the Section.

CALLAN: Enjoying yourself, are you, Snell?

THE FIGHT WARMS UP.

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(On Telecine (14))

SATO EXCHANGES a GLANCE with SNELL.

SATO then STARTS PLAYING DIRTY.

CROSS LOOKS UP at BALCONY for SUPPORT from CALLAN, but GETS NO REACTION.

The FIGHT then REALLY HEATS UP, THEY LEAVE MAT & FIGHT ALONG WALL OF GYM.

CROSS GOES for "ATEMI" BLOW as THEY RETURN to MAT.

SATO AVOIDS the BLOW & GRABS CROSS in FINAL PAINFUL, IMMOBILISING LOCK.

CALLAN: (PAUSE) Release him!

SATO LEAVES CROSS, who STARES UP at BALCONY, in PAIN & DEFEAT.

CALLAN: (CONTD. TO SNELL) That fist blow - atemi. It was a killer.

SNELL: Quite.

CALLAN: If I'd been in his position, I'd use it to save my life. So what does that prove? He wants to live.

CALLAN LEAVES BALCONY, & SNELL LOOKS AFTER HIM.

BELOW in the GYM, CROSS & SATO TAKE UP THEIR ORIGINAL POSITIONS on the MAT, &, STANDING, BOW TO EACH OTHER.

Preview 3 (fast)

Copyright Protected

(On Telecine)

102. 3 (C)
C.M.S. LIZ & TYPEWRITER.

17. INT. HUNTER'S OUTER OFFICE. DAY (3).

BOOM C-3

F/X: TYPEWRITING.

103. 1 (C) (After she looks away)
2-S, LIZ & CROSS.

HE Xs R. in 2-S, then to DOOR.

As HE RETURNS to DESK, LOSE HER & PUSH IN to C.M.S.

CROSS: Can I see him?

LIZ: He's busy.

CROSS: I'll wait, then.

104. 3 (C)
M.C.U. LIZ.

105. 4 (C)
M.L.S. MERES.

BRING HIM d/s for 2-S with CALLAN.

18. INT. HUNTER'S OFFICE. DAY. BOOM A-1

MERES: A look and a route.

CALLAN: One look and you're worried.

MERES: Oh no, not me. You might have been worried if you'd been there -

106. 2 (A)
C.M.S. MERES.

But you couldn't, could you, sir? I mean, desk-bound, put out to grass.

107. 4 (C)
C.M.S. CALLAN.

CALLAN: Toby, he worried you. And if you're worried, I'm scared, because worried people make mistakes.

108. 2 (A)
2-S, MERES & CALLAN.

MERES: Vadim's not an ordinary tractor salesman. His look's our look.

CALLAN: (PAUSE) He could be Burov?

Preview 4

Copyright Protected

(On 2, Shot 106)

MERES: You were right about Vadim. The body electric - very ... trained.

CALLAN: Who's on him now?

MERES: Patterson - in Highgate.

LET CALLAN GO, & PUSH IN to C.M.S. MERES.

CALLAN: O.K. - the route.

MERES: St. Neots, Stamford, Grantham, Newark, Worksop.

109. 4 (C)
2-S, MERES with CALLAN at MAP.

CALLAN: The A.1.

(2 TO POS.B, BISHOP'S OFFICE)

MERES: But back down the M.1. As usual.

CALLAN: (PAUSE) Did he see you on the way up?

MERES: We changed cars too often.

CALLAN: Then he makes sure you see him see you ...

PUSH IN to CALLAN as HE COMES FORWARD. LOSE MERES.

(INTO INTERCOM): Liz!

110. 3 (C)
C.M.S. LIZ.

19. INT. HUNTER'S OUTER OFFICE. DAY.

BOOM C-3

LIZ: Yes, sir?

(4 TO POS.D, BISHOP'S OFFICE)

CALLAN: (DISTORT) Liz, I want to see Bishop. Urgent.

111. 1 (C)
2-S, LIZ & CROSS.

LIZ: Yes, sir.

CROSS: About me?

Preview 3 (fast)

Copyright Protected

(On 1. Shot 111)

LIZ: No.

112. 3 (C) M.C.U. LIZ.

CROSS: You're still beautiful.

± BOOM B-1

BISHOP: (DISTORT) Yes?

LIZ: Charlie desires immediate interview.

BISHOP: (DISTORT) Good. Come round.

113. 1 (C) (a/b) 2-S, LIZ & CROSS.

ADMIT CALLAN, as HE EXITS from HIS OFFICE.

CRAB L. to HOLD HIM GOING L.

CROSS COMES R. in 3-S with MERES FLOATING R. b/g.

(3 TO POS.D, HUNTER'S OFFICE)

CALLAN: Snell's report on Cross.

CROSS: Sir -

CALLAN: What are you doing here? You're still off duty.

CROSS: Why?

CALLAN: (WAVING FILE) That's why!

LET CALLAN GO L.

CROSS: My file is ... white? Since when? (PAUSE) Liz?

SEE MERES X L. & OUT.

As LIZ LEANS FORWARD, PUSH IN to M.C.U. CROSS.

TAPE RUN (10 secs. only)

(1 TO POS.A, HUNTER'S OFFICE) (CALLAN to BISHOP'S OFFICE, FAST)

Preview A

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/M.B. CHYRON FIELD OUT/

114. 4 (D) 20. INT. BISHOP'S OFFICE. DAY. BOOM B-1

CLOSE on GLASSES.

PULL BACK on MOVEMENT, to TIGHT PROFILE 2-S, BISHOP & SNELL.

BISHOP: You do not ... approve of the grape?

SNELL: It's all right.

BISHOP: (PAUSE) You terrify me.

SNELL: Do I, sir?

BISHOP: The State pays you an enormously inflated wage for being precise, and you throw words around like bloody dandruff! Snell, Bacchus has a whole minutely defined row of words for you to use.

SNELL: Oh, I see! Ah! It's ...

F/X: INTERCOM BUZZ.

BISHOP COMES FWD L.

SNELL: (CONTD.) ... as Callan would say - dodgy.

BISHOP: Yes?

TAPE

CALLAN: (PRE-RECORDED, DISTORT) Hunter, sir.

115. 2 (B) BISHOP: Come in.

M.S. CALLAN at DOOR.

(CONTD. OVER)

116. 5 (A) (As Callan steps) /

2-S, BISHOP & SNELL.

Preview 4

Copyright Protected

(On 5, Shot 116)

BISHOP: (CONTD.) Snell's not important. We'd shoot him, anyway, if he put a word out of place. Burov?

117. 4 (D)
M.S. CALLAN.

BRING HIM to 3-S with SNELL GOING u/s C.

CALLAN: Could be.

BISHOP: Why?

CALLAN: Vadim did two things yesterday - he travelled north by the A.1 ... and when being tailed by Meres, he showed himself.

BISHOP: (PAUSE) Uh-huh.

CALLAN: The A.1's nearer -

BISHOP: Cambridge.

LET SNELL GO L.

CALLAN: Yes, sir. (PAUSE) Is that poet fellow - the one who defected - still there, sir?

BISHOP: If he's after Trofimchuk, why would he show himself?

117A. 2 (B)
M.C.U. CALLAN.

CALLAN: Perhaps he didn't, sir. Meres surprised him. Now he knows we're on to him, he'll hurry a bit.

117B. 4 (a/b)
(3-S)

LOSE CALLAN, & PAN BISHOP to SIT.

BISHOP: Trofimchuk's Ukranian. (PAUSE) Why should Burov take a year over it?

118. 2 (B)
M.C.U. CALLAN.

CALLAN: I'll need more operators to find out.

119. 5 (A)
3-S, SNELL, BISHOP & CALLAN.

Preview 2

Copyright Protected

(On 5, Shot 119)

SNELL: He means Cross, sir.

CALLAN: That's right. Have you read this, sir? (CROSS'S FILE). There is nothing, absolutely nothing, in here that couldn't be true of a million men!

120. 2 (B) M.C.U. CALLAN. — SNELL: But they're not agents.

CALLAN: Just tell me -

121. 4 (D) 2-S, SNELL & BISHOP. — - what's wrong with Cross?

SNELL: (PAUSE) I think he's fit for ... work, but I'm not sure. If he was a machine he could be programmed, but he's not.

122. 2 (a/b) (M.C.U. Callan)

CALLAN: He makes mistakes?

SNELL: Yes.

123. 5 (A) M.C.U. SNELL. — CALLAN: Don't you?

SNELL: Not where the Section's concerned.

124. 2 (a/b) (M.C.U. Callan)

CALLAN: (PAUSE) When can I have him back?

125. 5 (A) M.C.U. BISHOP.

126. 2 (a/b) (M.C.U. Callan) — BISHOP: Do you want him?

127. 4 (D) 2-S, SNELL & BISHOP. — CALLAN: I need him.

Preview 5

Copyright Protected

(On 4. Shot 127)

BISHOP: (TO SNELL) Well?

SNELL: I've finished all I have for the present - it's all in there - intellectual abilities, spatial and mechanical abilities, perceptual accuracy, motor -

128. 5 (A)
CLOSE on FILE.

TILT to M.C.U. BISHOP.

BISHOP: I can't wait while Snell knits words with that joker running wild. If you want Cross back in the field, I'll authorise it.

129. 2 (B) (a/b)
(M.C.U. Callan)

CALLAN: I want him off the white file. (PAUSE)

130. 4 (a/b)
(2-S, Snell & Bishop)

In my

131. 2 (a/b)
(M.C.U. Callan)

opinion - and nothing in there sings otherwise, Cross is not, mentally, a

132. 5 (A)
M.C.U. SNELL.

danger to this Section.

SNELL: I recommend he stays on the

133. 2 (a/b)
(M.C.U. Callan)

file.

134. 5 (A)
3-S, SNELL, BISHOP & CALLAN.

CALLAN: I want him off. Tonight.

BISHOP: (PAUSE) All right, he's off.

135. 2 (a/b)
(M.C.U. Callan)

But he's your problem.

136. 4 (D)
2-S, SNELL & BISHOP.

CALLAN: He's always been my problem.

As SNELL Xs R, LOSE BISHOP, & SEE SNELL GO TO DOOR in 2-S with CALLAN.

SNELL: I shall continue my investigations, Hunter. You know that.

HOLD CALLAN, as SNELL EXITS.

BISHOP: Right, Snell - thanks. (PAUSE)

137. 5 (A)
C.M.S. BISHOP.

(CONTD. OVER)

Preview 2 (fast)

Copyright Protected

(On 5, Shot 137)

BISHOP: (CONTD.) That quack even smiles like a breast-fed Nazi.

138. 2 (a/b)
(M.C.U. Callan)

139. 5 (A)
2-S, BISHOP & CALLAN.

CALLAN: You mean he smiles?

BISHOP: So ... we'd better move Trofimchuk!

CALLAN: Yes, sir.

LET CALLAN GO, & PUSH IN & TILT to INTERCOM as BISHOP PRESSES BUZZER.

BISHOP: Right!

T A P E S T O P

(4 TO POS.E. HUNTER'S OFFICE)

(REPO. CALLAN)

(2 ON TO L.A. DOLLY, then TO POS.D. COLLEGE ROOM)

---

21. INT. HUNTER'S OFFICE. DAY. ROOM A-1

140. 4 (E)
M.S. CROSS.

BRING HIM d/s to DESK.

CROSS: I want that white file torn up.

141. 1 (A)
2-S, CROSS & CALLAN.

CALLAN: It is.

CROSS: I don't believe you.

142. 4 (E)
M.C.U. CROSS.

CALLAN: You'll have to, old son.

143. 3 (D)
M.C.U. CALLAN.

CROSS: Why?

CALLAN: Because, much as it hurts me, I'm on your side.

144. 4 (a/b)
(M.C.U. Cross)

Preview 1 (fast)

Copyright Protected

(On 4. Shot 144)

145. 1 (A)
L.A. LOWER HALF of CROSS + CALLAN.

CROSS: What does Snell say, sir?

CALLAN: Snell's my adviser. He doesn't give orders, he makes recommendations - (PRESSES BUZZER) - which I choose to ignore. Liz? Read that.

HOLD 2-S as CROSS SITS.

(4 REPO. L)

LIZ: (DISTORT) Sir?

CALLAN: Let's have John the Baptist in.

146. 4 (L. of E)
M.S. MERES, LOOKING R.

F/X: KNOCK ON DOOR.

147. 1 (A)
C.M.S. CALLAN.

MERES: The clinic open?

148. 3 (D)
M.S. MERES.

CALLAN: Hang about Toby. (TO CROSS): What's our problem?

PAN HIM u/s R, & PULL BACK to FIND CROSS for 2-S.

CROSS: Vadim knows Meres.

149. 1 (A)
M.C.U. CALLAN.

MERES: So I come off him?

CALLAN: No. (TO CROSS) If you were Vadim, why would you show

150. 4 (L. of E)
M.C.U. CROSS.

yourself?

CROSS: To open it up. He knows Toby now - he can make Toby go on

151. 1 (A)
M.C.U. MERES, LOOKING L.

tailing him - he's a habit, hooked; wherever Vadim goes, Toby won't be

152. 4 (a/b)
(M.C.U. Cross)

far behind;

one operator out of

153. 3 (D)
M.S. CALLAN.

the way.

(1 CLEAR L.)

Preview 4

Copyright Protected

(On 3, Shot 153)

BRING CALLAN L, & PULL BACK as HE COMES d/s L. for 3-S with CROSS SITTING, & MERES u/s R.

CALLAN: Suppose Burov is a decoy. If they want Trofimchuk dead before he publishes, they haven't got much time, and Vadim's been here a year.

MERES: When's his book due out?

CALLAN: Fortnight Monday.

MERES: (PAUSE) Why the stink of killing Trofimchuk when what he's got to say'll be published whether he's dead or not?

154. 4 (E) (As Callan turns)
M.C.U. CALLAN.

CALLAN: Remind-ers. The exercise isn't for export - it's for the fidgetty comrades back home. If we brothers

155. 3 (D)
M.C.U. MERES.

156. 4 (a/b)
(M.C.U. Callan)

can kill a deserter in London, we can certainly manage it in Budapest, Prague, Leipzig and all free stations everywhere.

157. 3 (D)
2-S, CALLAN & CROSS.

CROSS: Do we want Burov dead?

LET CALLAN GO R, & PUSH IN to C.M.S. CROSS.

CALLAN: We want Trofimchuk kept alive. Now - we move him to a safer place where he can have twenty-four hour personal cover.

158. 1 (L. of A)
M.C.U. CALLAN.

159. 3 (D)
C.M.S. CROSS.

That's your job.

HE RISES to 2-S with MERES R.

MERES: Why not put James on Vadim - Vadim knows me.

160. 1 (a/b)
(M.C.U. Callan)

CALLAN: You don't take a toy away from a kid you want kept happy, do you?

(CONTD. OVER)

Preview 4

Copyright Protected

(On 1. Shot 160)

CALLAN: (CONTD.) You stick with him - wherever he goes ... I want three-hourly reports, then, starting tomorrow, hourly.

161. 4 (E)
2-S, MERES & CALLAN.

PAN MERES L. to 2-S with CROSS.

LOSE CALLAN.

Toby, use the R/T car. Right! I know it's all hunches, but it won't take Vadim long to find out Trofimchuk's no longer in Cambridge.

162. 1 (a/b)
(M.C.U. Callan)

Burov's track record's pretty grim. Twenty very dead people. And I bet he sleeps well.

163. 3 (D)
TIGHT PROFILE 2-S, CROSS & MERES.

TAPE STOP

(4 ON TO FORK LIFT TRUCK, & TO POS.F, 1 TO POS.D, 3 TO POS.E, 5 TO POS.E, 2 ALREADY ON L.A. DOLLY, POS.D, COLLEGE ROOM)

(CROSS INTO GREEN JACKET)

---

164. 3 (E)
SEE thru BATHROOM DOOR, CROSS'S HANDS DRYING on TOWEL.

As HE COMES OUT, PULL BACK & BRING HIM to 2-S, X-ing R. of TROFIMCHUK at WINDOW in b/g.

As CROSS MOVES in L, TROFIMCHUK Xs u/s R.

PAN THEM BOTH in 2-S for 4 or 5 STEPS.

22. INT. COLLEGE ROOM. DAY (4). BOOM B-3

GRAM F/X: COLLEGE ATMOS.

CROSS: Keep away from the window, sir.

TROFIMCHUK: I ran away because I was trapped. And here ... I am trapped.. And I ran away from the like of you. And here you are. The world is full of very small identical experiences, isn't it?

(CONTD. OVER)

Preview 4

Copyright Protected

(On 3. Shot 164)

TROFIMCHUK: (CONTD.) Soon it won't pay to run away. Every ... womb will have the same wall-paper and books on the wall, Mr. Lever.

CROSS: Sir.

PUSH IN to PROFILE 2-S.

TROFIMCHUK: Who is after me? Why do I have to travel seventy miles from Cambridge and not see the country-side?

CROSS: My job's to look after you.

TROFIMCHUK: Those are the words of a nurse.

F/X: KNOCK ON DOOR.

HOLD 2-S as CROSS GOES R. to DOOR.

TROFIMCHUK: (CONTD.) I'm not sick. I'm not ill. I am not afraid. In a free country, why should I be afraid?

165. 4 (F) (Normal height)
CLOSE on LOCK.

TILT to M.C.U. CROSS.

166. 5 (E) (As Cross turns)
C.M.S. TROFIMCHUK.

PAN HIM R. TWO STEPS.

167. 4 (F)
2-S, CROSS OPENING DOOR on COLLEGE SCOUT.

TROFIMCHUK: (CONTD.) Are you afraid?

168. 5 (E) (As door closes)
2-S, TROFIMCHUK with CROSS GOING IN to TABLE.

As HE SITS, PUSH IN to M.S. TROFIMCHUK.

LOSE CROSS.

CROSS: Thank you.

Tea or port, sir - "with the compliments of the Warden".

Preview 1 (fast)

Copyright Protected

(On 5, Shot 168)

TROFIMCHUK: When you have tasted both, I shall decide.

169. 1 (D)
M.C.U. CROSS.

170. 3 (D) (After two beats)
CLOSE on POURING.

SLOWLY TILT to CROSS'S FACE.

(N.B. No Shots 171/172)

TROFIMCHUK: (CONTD.) You're not afraid.

173. 5 (E)
2-S, TROFIMCHUK & CROSS.

CROSS: Scared stiff.

TROFIMCHUK: You're very brave, or very stupid.

174. 3 (E)
CLOSE on BOTTLE.

TILT to CROSS as IT IS PULLED AWAY.

Life is short, my friend! Shall we drink the gift from the cloisters?

CROSS: No, sir, not until it's been tested.

175. 1 (D)
2-S, with TROFIMCHUK COMING d/s.

TROFIMCHUK: Ah! So ... tight! Controlled, adult, comme il faut! Yes sir, no sir, five bags full.

176. 5 (E)
M.S. TROFIMCHUK.

PAN HIM R. for 2-S.

CROSS: Three.

TROFIMCHUK: I warn you, my friend, in Kiev they called me the child poet - the Pan who wouldn't grow up. All must be with eyes of child - long live the trantrum -

(CONTD. OVER)

Preview 1

Copyright Protected

(Cr. 5. Shot 176)

As HE DRINKS, PUSH IN VERY SLOWLY to C.U. TROFIMCHUK.

TROFIMCHUK: (CONTD.) Your Wordsworth was right - the child is father of the man. Relax! When did you last - I don't know - eat a meal which was in all ways good, or weep, just weep, because the girl in your bed was so beautiful - drink wine, cold wine in hot summer, take your clothes off in a hurry? "Shades of the prison-house begin to close upon the growing boy".

177. 1 (D)
C.U. CROSS.

178. 5 (a/b)
(C.U. Trofimchuk)

TROFIMCHUK: (CONTD.) We are grown. We are dead.

179. 1 (a/b)
(C.U. Cross)

180. 3 (E)
WIDE 2-S with WINDOW C. b/g.

Prison. (PAUSE) Nurse, have you felt that?

CROSS: (PAUSE) Yes.

TROFIMCHUK: Then put your gun on the table and play chess with me. While we wait.

181. 1 (D)
LOOSE on FILE.

TILT to TIGHT 2-S with PHOTOS of VADIM & BUROV FEATURED.

CROSS: I don't play. Do you know either of these men?

TROFIMCHUK: They asked me that at Cambridge.

CROSS: Do you?

TROFIMCHUK: They are trying to kill me?

As CROSS GOES L. to WINDOW, CRAB R. to HOLD 2-S.

Telecine next

Copyright Protected

(On 1. Shot 181)

CROSS: That's why I don't put my gun on the table.

TELECINE (16mm. d-h)
SHOTS of COLLEGE from CROSS'S P.O.V.

23. T/C (2). EXT. COLLEGE. DAY. S.O.F.

(1 TO POS.A. HUNTER'S OFFICE, FAST)

TAPE RUN (10 secs. only) (CALLAN IN BLUE/GREY SUIT)

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182. 2 (B) (L.A. Scally)
WIDE SHOT on L. WALL, CHAIRS f/g, CROSS at WINDOW.

23a. INT. COLLEGE ROOM. DAY. ROOM B-3

183. 1 (A)
CLOSE on INTERCOM.

24. INT. HUNTER'S OFFICE. DAY. ROOM 1-1

QUICK PAN with HAND to M.C.U. CALLAN.

CALLAN: O.K. Put him through. (PICKS UP PHONE) Charlie.

± STAND MIC.

MERES: (DISTORT) Vadim's leaving now, sir. Presumably he's got an appointment tomorrow up north. Back to work.

CALLAN: As long as he keeps going, that way I'm happy.

MERES: (DISTORT) Looks as if we could be wrong, sir?

Tape run next

Copyright Protected

(On 1, Shot 183)

CALLAN: First time we're wrong, we're dead.

MERES: (DISTORT) Sir.

As CALLAN PUTS PHONE DOWN & LOOKS DOWN, FAST TILT to FOLDERS f/g.

ONE IS REMOVED.

AFTER ONE BEAT, SLOW TILT & PULL OUT to C.M.S. CALLAN with FOLDER.

T A P E R U N (5 secs. only)

---

184. 3 (E) 25. INT. COLLEGE ROOM. DAY. BOOM B-3

L.A. C.M.S. CROSS at PHONE.

CROSS: (ON PHONE) Nil report, sir. All very quiet.

+ BOOM A-1

CALLAN: (DISTORT) Good, but next time you report - it's on the hour, not two minutes late!

CROSS: Sir.

CALLAN: (DISTORT) Try him again on those photos.

CROSS: Sir. (PHONE DOWN).

As CROSS RISES, TILT & PUSH IN to 2-S with TROFIMCHUK u/s R.

(SHOWING PHOTOGRAPHS): You sure about these faces?

Telecine next

Copyright Protected

(On 3, Shot 184)

TROFIMCHUK: Russia has a population of many, many millions.

KAREN: (ON TAPE) LAUGHTER, OFF. TAPE: KAREN, Q.1. (T.1)

HOLD 2-S as CROSS Xs L. to WINDOW.

TELECINE (16mm, d-h) T/C (3). EXT. COLLEGE YARD. DAY. S.O.F.

H.A. KAREN WALKING FAST from BENEATH CAMERA to DOOR b/g.

SHE GOES IN, CLOSING DOOR BEHIND HER.

(Scene 26)

185. 2 (D) (L.A. dolly) 27. INT. COLLEGE ROOM. DAY. ROOM B-3

LOOKING ALONG WALL, with CHAIRS L. f/g & TROFIMCHUK COMING IN to JOIN CROSS.

KAREN: (OFF, ON TAPE) Daddy! TAPE: KAREN, Q.2. (T.1)

TROFIMCHUK: (PAUSE) You act on orders.

CROSS: That's right.

TROFIMCHUK: Would you kill me? (PAUSE) If you are ordered?

CROSS: It would have to be a very, very good order.

HOLD 2-S as TROFIMCHUK COMES d/s L. to SIT f/g L.

TROFIMCHUK: You see, I would kill you - to live myself. Genius is mean. I would kill because I am mean and I cannot write if I am dead. Mother Russia breeds in me two laughing devils - Pushkin and Stalin ...

Preview 1

Copyright Protected

(On 2. Shot 185)

CROSS: You talk too much.

TROFIMCHUK: And your tradition produced you? Who is decadent?

186. 1 (C) 28/29.INT. HUNTER'S OUTER OFFICE. DAY. ROOM A-1
On LIZ, as directed.

TAPE RUN (10 secs.)

---

187. 4 (F) (Fork lift truck) 30. INT. COLLEGE ROOM. DAY. ROOM B-3
With LENS ABOUT 2700mm,
SEE CROSS X-ing L. to R.
of TROFIMCHUK.

(TROFIMCHUK PLAYING CHESS AGAINST HIMSELF).

TROFIMCHUK: (PAUSE) Perhaps there is only one way to beat the system, Mr. Lever ... and that is to take away from the Good Lord the one move He leaves us ... do away with oneself? Suicide is the only one genuine philosophical problem.

CROSS: I'm not a philosopher.

TROFIMCHUK: But I'm not a believer ... make no mistake. (IN RUSSIAN) I'm a communist. (IN ENGLISH) I'm a communist!

TAPE: KAREN Q.3. (T.3)

188. 3 (E) KAREN: (OFF, ON TAPE) Daddy!
C.M.S. CROSS.

PAN HIM L. & PULL OUT to 2-S with TROFIMCHUK.

Preview 5

Copyright Protected

(On 3, Shot 188)

TROFIMCHUK: I hate you because I am forced to run to you. I don't believe in you. I am in love with a dream - true communism, with every Judas dead.

TAPE: KAREN Q.4 (T.3)

KAREN: (OFF, ON TAPE) Daddy! Look!

TROFIMCHUK: Is a dream! And you, in your land of tea and port, have no dreams!

TAPE: KAREN Q.5 (T.1)

KAREN: (OFF, ON TAPE) Look! Up on the roof! A man!

GRAM P/A: ROOF TILE MOVES.

HOLD 2-S, as CROSS COMES for COAT -

then PAN HIM to DOOR, & LOSE TROFIMCHUK.

TROFIMCHUK: Your orders are not to leave me!

189. 5 (E) (When Cross is opening door)
2-S, TROFIMCHUK & CROSS.

CROSS: When I've gone, lock this door, and then only open it to me!

190. 3 (E)
C.M.S. CROSS.

If you want to live to be mean, do it!

191. 5 (E) (a/b)
(2-S)

CROSS GOES.

HOLD on TROFIMCHUK.

TAPE STOP

(4 OFF FORK LIFT TRUCK, then TO POS.E, 3 TO POS.D, HUNTER'S OFFICE)

Preview 4

Copyright Protected

192. 4 (E) 31. INT. HUNTER'S OFFICE. DAY. ROOM A-1

L.A. LOOSE on DESK, FAVOURING TELEPHONES.

SEE CALLAN in b/g CORNER of OFFICE.

As PHONE RINGS, BRING HIM FORWARD to C.M.S.

F/X: TELEPHONE RINGS.

CALLAN: (INTO PHONE) Charlie!

± STAND MIC.

MERES: (DISTORT) We're in the middle of a cock-up, sir! The car we're following took petrol in Doncaster - it's not Vadim, sir!

CALLAN: How do you know?

MERES: (DISTORT) Checked, sir - back seat and boot - we used ID cards - they are very annoyed.

CRAB SLIGHTLY L. as HE SITS.

CALLAN: I hope for your tiny sake this won't flare into an incident.

MERES: (DISTORT) Instructions, sir?

CALLAN: Stay there and hold them till you hear from me. Right?

MERES: (DISTORT) Sir!

CALLAN: (INTO INTERCOM) I want Cross!

LIZ: (V/O) It's ringing, sir.

GRAM F/X: RINGING TONE on DISTORT.

TILT to HIS FINGERS.

193. 2 (D) (L.A. Dolly) 32. INT. COLLEGE ROOM. DAY. ROOM B-3

L.A. WIDE SHOT of ROOM.

F/X: TELEPHONE RINGING.

Preview 1

Copyright Protected

(On 2, Shot 193)

GRAN F/X: (1) TELEPHONE RINGING.

PAN SLOWLY L. to FIND PHONE, with TROFIMCHUK in b/g by L. CHAIR.

F/X: TELEPHONE CONTINUES RINGING.

194. 1 (C) — 33. INT. HUNTER'S OUTER OFFICE. — BOOM C-3

M.C.U. LIZ.

(DAY)

GRAN F/X: RINGING TONE on DISTORT.

As SHE PUTS PHONE DOWN, TILT with IT, & SEE HER LEGS DISAPPEAR to DOOR.

195. 3 (D) (As door opens) — 34. INT. HUNTER'S OFFICE. DAY. — BOOM A-1

M.S. LIZ.

PAN from DOOR to C.M.S. CALLAN.

CALLAN: Red alert.

LIZ: Yes, sir.

CALLAN: At the Embassy and at Highgate. I want everybody else deployed around the College. Their orders are to shoot if necessary.

196. 4 (E)

2-S, LIZ & CALLAN.

LIZ: Yes, sir!

CALLAN: Move, girl!

As SHE GOES, PUSH IN to C.U. CALLAN, FAVOURING TELEPHONE.

TELECINE (16mm. d-h) — T/C (4). 35. EXT. COLLEGE. DAY. — S.O.F.

PAN X COLLEGE ROOFS, REVEALING CROSS, GUN in HAND, TAKING COVER by PARAPET, & LOOKING ROUND HIM.

KAREN & COLLEGE PORTER ARE in DOORWAY BELOW.

KAREN: Look, Daddy, there's two!

Preview slide

Copyright Protected

(On Telecine)

CROSS LOOKS DOWN at KAREN.

HE IS SHOT, & CRUMPLES. F/X: GUN SHOT.

HIS FOOT SLIPS, & HE DISAPPEARS OUT of FRAME.

KAREN & PORTER WATCH, HORRIFIED, as HE COMES to REST on MOUNTING BLOCK. KAREN: SCREAMS.

PORTER GRABS KAREN & HOLDS HER.

CUT BACK to CROSS LYING STILL on MOUNTING BLOCK.

SLIDE	GRAMS: THEME
(3) "CALLAN" - END OF PART TWO	*
	*
	*
	*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

CAM. 1 - STAY AT POS.C, HUNTER'S OUTER OFFICE.

CAM. 2 - OFF L.A. DOLLY, & TO POS.A (R. of CAM. 3), HUNTER'S OFFICE.

CAM. 3 - STAY AT POS.D (L. of CAM. 2), HUNTER'S OFFICE.

CAM. 4 - TO POS.A, CROSS'S FLAT.

CAM. 5 - TO POS.A, BISHOP'S OFFICE.

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VTR/THS/5415
Part 3

ACT 3

FADE UP SLIDE
(4) "CALLAN" - PART THREE

GRAMS: THEME
*
*
*

198. 2 (A) (R. of Cam.3)

36. INT. HUNTER'S OFFICE. NIGHT. BOOM A-1

CLOSE on DESK TOP in FRONT of CALLAN.

LIZ's HAND ENTERS FRAME, then CALLAN's.

On CALLAN's "What?", TILT to TIGHT 2-S, LIZ & CALLAN.

CALLAN: (ON PHONE) Wha-at?

+
STAND MIC.

HARRIS: (DISTORT) Cross has been shot, sir. He's dead. (PAUSE) Awaiting instructions, sir.

CALLAN: What about Trofimchuk?

HARRIS: (DISTORT) He won't open the door, sir. But he is answering, so he is alive.

CALLAN: Don't let anybody touch anything or anybody. I'll be over.

HARRIS: (DISTORT) Is that wise, sir? We don't know if the sod's still on the roof.

Preview 3

Copyright Protected

(On 2, Shot 198)

PULL BACK & SEE HIM TAKE PISTOL - then X L. of LIZ to DOOR.

HOLD 2-S.

199. 3 (D) (L. of Cam.2)
C.M.S. LIZ.

200. 2 (A)
TIGHTER 2-S.

CALLAN: Well, check! (PHONE DOWN) You all right? Order Forensic Section to the College. Tell Bishop he'd better come and run here and keep the law out of it.

LIZ: You can't go out, sir - regul -

CALLAN: I'm going. Next - reiterate the Red Alert - if Burov's in London, I want him. Tell Meres to hold those blokes, they're the only lead we've got - I don't care what methods he uses, but I want any information from him, and fast!

201. 1 (C)
2-S, CALLAN & LIZ thru OFFICE DOOR.

37. INT. HUNTER'S OUTER OFFICE. NIGHT.

BOOM C-3

CALLAN: (CONTD.) Good girl.

CALLAN GOES L.

BRING LIZ in C.M.S. to DESK.

As SHE DIALS, SEE the FILE at R.

SHE OPENS IT, to REVEAL PHOTO of CROSS.

+
BOOM B-1

BISHOP: (DISTORT) Yes?

LIZ: We've gone on to Red Alert, sir.

BISHOP: (DISTORT) Oh!

LIZ: And sir - (PAUSE)

(CONTD. OVER)

Preview 5 (fast)

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(On 1, Shot 201)

202. 5 (A) (2 beats after "sir") — 37A. INT. BISHOP'S OFFICE. NIGHT.

M.S. BISHOP. — BOOM B-1

(2 TO POS.E, 3 TO POS.G, COLLEGE ROOM) — ± BOOM C-3

LIZ: (CONTD, DISTANT) Hunter's left the office.

HE RISES.

PUSH IN to M.C.U.

BISHOP: He's what?!

203. 4 (A) — 38. INT. CROSS'S FLAT. NIGHT. — FISHPOLE 1

With SHELVING f/g, SEE SNELL ENTER from u/s, & COME DOWN to f/g.

PAN SLOWLY L. & SEE SUIT on BED o/s SNELL.

(HE EXAMINES BOOKS)

TELECINE (16mm, d-h) — T/C (5). 39. EXT. COLLEGE. NIGHT.

H.A. LOOKING DOWN into COURTYARD, CROSS under BLANKET on MOUNTING BLOCK, with CALLAN & HARRIS. — S.O.F.

CALLAN FOLDS BACK BLANKET to REVEAL CROSS, then THEY SQUAT EITHER SIDE of HIM, LOOKING UP at ROOF.

HARRIS: Yes, sir. Up there.

CALLAN: You been up there?

HARRIS: Two of us, sir. He's gone.

CALLAN: The little girl - did she see anything?

Preview 2

Copyright Protected

(On Telecine)

HARRIS: Not really, sir ... a man with white hair, she said - and a little beard.

CALLAN: (PAUSE) That's enough!

THEY RISE, & CALLAN COVERS CROSS, TUCKING HIS HAND UNDER BLANKET.

HARRIS: I've kept the uniformed mob out, sir.

CALLAN: (PAUSE, then SHOUTS): There were two bloody rings around this place - how did he get in, and how did he get out?

VOLVO ESTATE (AMBULANCE) ARRIVES from b/g.

Once you get this lot sorted out, report to me later. The keys to the poet's room.

HARRIS GIVES CALLAN the KEYS.

HARRIS: Sir.

CALLAN EXITS thru DOOR b/g.

HARRIS GOES to MEET the AMBULANCE MEN who are GETTING STRETCHER OUT of BACK of AMBULANCE.

204. 2 (E) — 40. INT. COLLEGE ROOM. NIGHT. — BOOMS A-2, B-4

WIDE SHOT on L. of ROOM.

SLOWLY PAN ROUND to SEE CALLAN ENTER.

TROFIMCHUK: (IN BATHROOM) RETCHES.

As HE WALKS FORWARD, PULL BACK to FIND DOOR at L.

CALLAN: All right, Mr. Trofimchuk - out you come. (PAUSE)

IT OPENS.

ADMIT TROFIMCHUK for 2-S.

I'm a friend of Mr. Lever's.

205. 3 (G)

L.A. M.C.U. TROFIMCHUK.

Interview 2 (fast)

Copyright Protected

(On 3, Shot 205)

TROFIMCHUK: Please, please - !

CALLAN: You're not the only one feeling sick. Right, I haven't got any time if I'm to get anywhere tonight. I need facts, not tears - all right? Did you see anything?

205. 2 (E)
L.A. 2-S, TROFIMCHUK & CALLAN.

TROFIMCHUK: No.

CALLAN: Hear anything?

TROFIMCHUK: Only ... a few feet on the roof tiles. And ... Mr. Lever falling and hitting ... the stones.

As CALLAN GOES L, CRAB R.
TROFIMCHUK GOES to CORNER of WALL.

CALLAN: Why did he go out?

HOLD L.A. 2-S, but NOW SEE TROFIMCHUK'S FACE.

TROFIMCHUK: The child from down ... there cried that there was someone on the roof.

CALLAN: And?

TROFIMCHUK: There were no words - only ... one shot ... I rushed to where I hoped it would be Burov.

CRAB L, HOLDING 2-S as CALLAN GOES R.

CALLAN: How do you know his name? (PAUSE) How do you know his name? Mr. Lever didn't give you names, only faces -

TROFIMCHUK: I know Burov!

CALLAN: What about Vadim - the other photo?

Preview 3

Copyright Protected

(On 2, Shot 206)

TROFIMCHUK: I have never seen him before.

CALLAN SITS.

CALLAN: (PAUSE) All right, tell me about Burov.

TROFIMCHUK: I am home again!

207. 3 (G) (As he turns) C.M.S. TROFIMCHUK.

CALLAN: I have no time, sir!

TROFIMCHUK: I am ... was ... Secretary of the Writers' Circle near Kiev - one

208. 2 (E) C.M.S. CALLAN.

of Burov's jobs before he disappeared -

209. 3 (a/b) (C.M.S. Trofimchuk)

CALLAN: To Prague?

PAN SLIGHTLY R, & CRAB R, BRINGING TROFIMCHUK R. to TABLE.

TROFIMCHUK: Oh yes, that fits ... Was ... he was sent to Ukrania ... er - the Ukraine - to investigate our ... revisionism, us writers. He has the

210. 2 (E) CLOSE on PHOTO of BUROV.

tact and threat of a wild cat. Four members of my committee were classified insane.

TILT with IT as IT IS LIFTED, & SEE CALLAN.

CALLAN: But you were allowed to come here. Why?

211. 3 (G) C.M.S. TROFIMCHUK.

TROFIMCHUK: They knew my book was ready - I knew I couldn't publish it. So ... let me go ... I haven't the courage of Solzenhitzhyn ... I can't say ... so if I publish abroad, I am discredited - dead.

SLOWLY PUSH IN to C.U.

212. 2 (E) C.U. CALLAN.

Your publishers do their job for them -

213. 3 (a/b) (C.U. Trofimchuk)

(CONTD. OVER)

Preview 2

Copyright Protected

(On 3, Shot 213)

TROFIMCHUK: (CONTD.) Who of my people wants to read someone who ... betrays his country and publishes abroad? (PAUSE) I am not yet used to human death. I think I shall not publish.

214. 2 (E) (a/b)
(C.U. Callan)

215. 3 (G)
2-S, TROFIMCHUK with WINDOW in b/g BETWEEN HIM & CALLAN.

CALLAN RISES.

CALLAN: You'd better.

TROFIMCHUK: For Mr. Lever?

CALLAN: Why should Burov take a year to kill you?

TROFIMCHUK: I made a fool of him once in Kiev. We blew smoke in each other's faces. Perhaps he is savouring the thought?

216. 2 (E)
2-S, TROFIMCHUK & CALLAN.

PAN CALLAN to DOOR.

CALLAN: Bring your bag, coat ... and pen.

217. 3 (G)
L.S. TROFIMCHUK.

TELECINE (16mm, d-h)

T/C (6). 41. EXT. COLLEGE. NIGHT.

CALLAN & TROFIMCHUK EXIT DOORWAY to HARRIS & WAITING AMBULANCE.

S.O.F.

HARRIS: Awaiting clearance from you, sir.

(5 TO POS.F, FARM LOUNGE)

CALLAN: Did you get anything more from the little girl?

HARRIS: No, sir.

CALLAN: It's all clear here, is it?

HARRIS: Yes.

Tape stop next

Copyright Protected

(On Telecine)

CALLAN: All right - get Cross and Mr. Trofimchuk back to Lambert House.

HARRIS Xs to AMBULANCE ATTENDANT, & HANDS TROFIMCHUK into FAR SIDE of CAR.

HARRIS: (TO ATTENDANT) Lambert House.

CAR DRIVES OFF R.

HARRIS RETURNS to CALLAN.

CALLAN: Telephone Liz. Tell her I'm on my way.

HARRIS EXITS.

CALLAN LOOKS AFTER AMBULANCE, then TURNS to WHERE KAREN & PORTER ARE LOOKING OUT of LIGHTED WINDOW.

CALLAN WALKS AWAY R.

TAPE STOP

(2 TO POS.A, R. of CAM.3,
3 TO POS.D, HUNTER'S OFFICE;
4 TO POS.G, CAR)

(REPO. CALLAN)

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218. 1 (C) 42. INT. HUNTER'S OUTER OFFICE. NIGHT.

2-S, LIZ with CALLAN ENTERING L.

BOOM C-3

CALLAN: Anything? Uniform, Special Branch?

TRY to HOLD 2-S as HE GOES to PHONE in INNER OFFICE.

LIZ: Yes, Mr. Meres, sir! On the R/T. He's been calling every five minutes.

CALLAN: Put him through, and bring your pencil.

219. 3 (D) (L. of Cam.2) 42a. INT. HUNTER'S OFFICE. NIGHT. BOOM A-1

CLOSE on PHONE.

Preview 2

Copyright Protected

(On 3, Shot 219)

(1 TO POS.A, HUNTER'S OFFICE)

TILT to C.M.S. CALLAN.

BISHOP: Put that phone down, Callan!

220. 2 (A) (R. of Cam.3) (As Callan M.L.S. BISHOP. /turns)

CALLAN: (INTO PHONE) Meres?

221. 3 (a/b) (After 1 beat) (C.M.S. Callan)

± FIXED MIC. & HAND MIC in CAR

MERES: (DISTORT) Ah, sir!

222. 2 (a/b) (M.L.S. Bishop)

BRING HIM R. for 2-S, & ADMIT LIZ at DOOR for 3-S.

BISHOP: You are relieved of your duty -

CALLAN: Cross - remember?

BISHOP: He's dead.

223. 3 (D) M.C.U. CALLAN.

CALLAN: He's my problem, right? You said yourself! You can have my guts if you want when I've finished - but now, just shut up and let me get on with it!

224. 2 (A) (a/b) (3-S)

(INTO PHONE): Meres.

BISHOP: Very well, we'll talk about this later.

BISHOP GOES u/s SLIGHTLY.

CALLAN: Yes, sir. (INTO PHONE) Meres.

MERES: (DISTORT) We're very comfy, sir. My friend's ready to talk.

CALLAN: Hang on. (PAUSE)

(CONTD. OVER)

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(On 2, Shot 224)

As CALLAN GOES to DESK CUPBOARD, PUSH IN to TELEPHONE AMPLIFIER.

CALLAN: (CONTD.) All right. ± PHONODEC

225. 4 (G) 43. INT. CAR. NIGHT. FIXED & HAND MICS.

2-S, MERES & RADOVIC, as directed.

MERES: Make lots of nice noises, aren't you, brother?

RADOVIC: SCREAMS. ± BOOM A-1

CALLAN: (DISTORT) O.K, I can hear him.

MERES: I take it we're not afraid of incidents, are we, sir?

CALLAN: (DISTORT) Not now.

RADOVIC: SCREAMS AGAIN.

MERES: Lovely! Right, sir!

226. 2 (A) 44. INT. HUNTER'S OFFICE. NIGHT. BM. A-1

3-S.

± PHONODEC

BISHOP: (TO LIZ) Wait in there.

SEE LIZ & BISHOP GO to OFFICE.

FIXED & HAND MICS, in CAR.

CALLAN: What've you got?

(4 TO POS.H, FARM LOUNGE)

MERES: (DISTORT) He confirms one thing. Vadim and Burov are the same person.

Preview 3

Copyright Protected

(On 2, Shot 225)

CALLAN: Does he know where Burov is now?

MERES: (DISTORT) No - he was just told to stand in - and taken for a ride.

CALLAN: What's his name - quick!

BISHOP ADVANCES, & CLOSES the DOOR.

RADOVIC: (PAUSE) (DISTORT): MUFFLED SHRIEK.

MERES: (DISTORT) Radovic, sir.

CALLAN: Anything else?

MERES: (DISTORT) Anything you want, coming up!

CALLAN: Right. (TO BISHOP) Did you cut off the South?

BISHOP: Of course.

CALLAN: M.1, A.1?

227. 3 (D) M.C.U. CALLAN.

BISHOP: Uniform are doing it now.

CALLAN: (TO MERES) Find out their route North to be got out.

228. 2 (A) M.C.U. BISHOP.

BISHOP: The usual Northern route is just north of Aberdeen, then trawler out to their fishing fleet -

229. 3 (a/b) (M.C.U. Callan)

CALLAN: Toby!

Preview 2

Copyright Protected

(On 3, Shot 229)

MERES: (DISTORT) We'll have to hurry, he's going!

CALLAN: I want every address they'd use as a stage to get out, going North!

230. 2 (A)

3-S, LIZ COMING IN from DOOR.

MERES: (DISTORT) Sir.

LIZ: I can't sit in there doing nothing.

BISHOP: Well, just -

CALLAN: Get all the files we've got on Embassy contacts - business, political or social - we need addresses like we need blood.

SEE LIZ GO u/s C.

BISHOP COMES & SITS L.

HOLD 3-S.

MERES: (DISTORT) 14, Gavenor Road, Ely.

CALLAN: Mean anything, sir?

BISHOP: Keep going.

MERES: (DISTORT) 31, Churchwood Grove, Northampton.

CALLAN: 31, Churchwood Grove, Northampton.

230A. 3 (D)

CLOSE on BISHOP'S NOTEPAD.

BISHOP: 14, Gavenor Road, Ely.

MERES: (PAUSE) (DISTORT) The Shambles, Kings Lynn.

PAN to CALLAN'S NOTEPAD.

Preview 2

Copyright Protected

(On 3, Shot 230A)

BISHOP: 31, Churchwood Grove, Northampton.

251. 2 (A)
3-S, LIZ COMING f/c C, & BACK.

CALLAN: The Shambles, Kings Lynn.

LIZ: Evans - the Ely one.

MERES: (DISTORT) 91, Little Street, Wigan.

CALLAN: Wigan may be the wrong side of the country.

BISHOP: King's Lynn - Helen Mortimer - she's inside.

252. 3 (D)
M.C.U. CALLAN.

CALLAN: Then she's lucky. Hang on, Toby. Have you got the Wigan one yet?

253. 2 (a/b)
(3-S)

LIZ: (PAUSE) Wigan's - Handley.

CALLAN: Go on, Toby.

MERES: (DISTORT) Lilac Farm, Worksop.

CALLAN: Lilac Farm, Worksop.

LIZ: Lilac Farm ...

HOLD 3-S as BISHOP GOES u/s.

BISHOP: Northampton's - Brian Linklater.

MERES: (PAUSE) (DISTORT) Sir!

CALLAN: Yes?

Preview 3

Copyright Protected

(On 2, Shot 233)

MERES: (DISTORT) Patterson says that's the address -

LIZ: Cuthbertson.

As BISHOP COMES d/s, LOSE LIZ & FINISH with 2-S, BISHOP & CALLAN.

MERES: (DISTORT) - of Cuthbertson, the farmer friend Vadim dealt with. (PAUSE) Sir?

234. 3 (D)
C.M.S. CALLAN.

BISHOP: Here it is!

HOLD HIM as HE RISES, SEEING BISHOP at L.

CALLAN Xs R.

CALLAN: Toby, go to Lilac Farm. If Burov is there, keep him there. I'll be coming North. If anything else turns up, let me know - I'll take a radio car.

LET HIM GO, & TAKE BISHOP to SIT.

MERES: (DISTORT) Right. Ah ... another, sir - 34 Monday Street, Aberdeen.

235. 2 (A) (As he looks up)
M.S. SNELL at DOOR.

BISHOP: 34, Monday Street, Aberdeen.

236. 3 (a/b)
(M.S. Bishop)

SNELL: What's happening?

BISHOP: Cross has been shot - at the College. He's dead.

237. 1 (A)
M.S. SNELL.

PAN HIM TWO STEPS R. for 2-S with LIZ.

As SHE LOOKS R, PAN on to C.M.S. BISHOP.

SNELL: (PAUSE) I'd say he's committed suicide.

MERES: (DISTORT) (PAUSE) He's gone, sir. Sir?

(3 TO POS.H, FARMHOUSE)

TAPE STOP

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238. 4 (E) — 45. INT. FARM LOUNGE. NIGHT. — ROOM C-4

WIDE on ROOM, with BUROV at WINDOW.

CRAM F/N: DUB FOOTSTEPS on STONE.

HE COMES to SIT f/g L.

ADMIT CUTHBERTSON u/s R. for 2-S.

HE COMES FORWARD to PUT DRINK on TABLE.

(1 TO POS.E, FARMHOUSE: 2 TO POS.F, CALLAN'S ROOM)

BUROV: No, thank you - I have to drive back - very soon.

CUTHBERTSON: Come on, Vadim - can't waste it!

BUROV: No, I must insist.

CUTHBERTSON: Well, I'll put it there, in case you change your mind.

HE GOES u/s.

BUROV: And thank Mrs. Cuthbertson for such a short notice -

CUTHBERTSON: (CALLING) Ginny! He liked the meal! (PAUSE) Ginny!

239. 5 (F) M.C.U. BUROV.

(TO CUTHBERTSON) She can't hear;

240. 4 (a/b) (2-S)

it's her hats - she wears them so tight, I'm sure she strangles valuable cells to death! Well, I must say, it's a pleasure - saves me traipsing in tomorrow to see you -

241. 5 (F) C.M.S. BUROV.

I never thought you blokes were allowed out after dark!

Preview 4 (fast)

Copyright Protected

(On 5, Shot 241)

BUROV: We are a very mysterious and unpredictable race, Alec.

242. 4 (H)
C.M.S. CUTHBERTSON.

CUTHBERTSON: I like Russia. Always have. But I still think your lot betrayed a revolution.

243. 5 (a/b)
(C.M.S. Burov)

BUROV: If I am called away tomorrow - you still think the arrangements we've made are satisfactory?

244. 4 (a/b)
(C.M.S. Cuthbertson)

CUTHBERTSON: You deliver 'em, I'll be satisfied - and it's kind of you to worry.

F/X: KNOCK ON DOOR.

HOLD as HE RISES, & LET HIM GO to DOOR.

HE TURNS, with DOOR OPEN.

CUTHBERTSON: (CONTD.) Blast! Excuse me. By the way, if you are called...

245. 5 (H) (As his smile goes)
2-S thru DOOR - SEE BUROV (with GUN) & CUTHBERTSON.

F/X: ANOTHER KNOCK ON DOOR.

(5 TO POS.G, FARN OUTER DOOR)

BUROV: Open that door!

MERES: (OFF, LOUD HAILER) Mr. Cuthbertson! (PAUSE) Mr. Cuthbertson - you are harbouring a murderer. Please ask him to come out. By the front door. The place is surrounded.

L/X: Q LIGHTS THRU WINDOW

BRING CUTHBERTSON FORWARD thru DOOR & PAN to OUTER DOOR, SEEING HIM OPEN IT.

CUTHBERTSON: It's all right - he's coming out.

Tape run next

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(On 3, Shot 245)

PAN BACK with CUTHBERTSON to ORIGINAL 2-S - but BUROV HAS GONE.

T A P E R U N

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246. 5 (G) — 46. INT. FARM HALLWAY. NIGHT. — BOOMS B-3, A-3

LOOSE on WINDOW.

HOLD FRAME as GLASS IS SHATTERED.

CALLAN: Burov!

F/X: GUN SHOTS.

SEE BUROV FALL to GROUND.

GRAM F/X: WOMAN SCREAMS (WILD TRACK)

T A P E R U N (MAKE-UP for BUROV)

---

247. 1 (E) — 47. INT. FARMHOUSE. NIGHT. — BOOMS C-4, B-5, A-3.

BRING CALLAN from END of CORRIDOR to KNEEL at L. of BUROV.

248. 3 (H) (As he looks up)

PROFILE C.M.S. MERGES.

PAN HIM L. & INCLUDE CUTHBERTSON for o/s 4-S.

BUROV: (IN RUSSIAN) He let me kill him.

CALLAN: Kill?

CUTHBERTSON: He said, "He let me kill him".

CALLAN RISES.

CALLAN: Make your report out, and give it to Bishop.

Tape stop next

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(On 3, Shot 248)

LET CALLAN GO R, & FINISH on CUTHBERTSON & MERES.

GRAM F/X: WOMAN SOBBING (WILD TRACK)

T A P E S T O P

(3 TO POS.J, CALLAN'S ROOM) (CALLAN MAKE-UP (?))

---

48. INT. CALLAN'S ROOM. NIGHT. ROOM B-6

249. 3 (J)
C.U. LONELY.

LONELY: (YAWNS WIDELY) Hey, Mr. Callan - do you reckon I could break my neck just yawning?

250. 2 (F)
2-S, LONELY & CALLAN.

HOLD as CALLAN COMES C.

251. 3 (a/b)
(C.U. Lonely - reaction)

252. 2 (a/b) (After 1 beat)
(2-S)

CALLAN: Have they ever, ever, ever had to stand in front of a man and shoot him? Neat in the front, yeah - but look at the ravage at the back. The security of killing! He must be bloody joking! Yeah, the split second matters - I know that, Cross knew it - so you don't let anything get on your mind - you don't! You train so you don't - you can't! And if I'm being recorded - listen, Mr. Snell!

253. 3 (J)
M.C.U. LONELY.

(CONTD. OVER)

Preview 2 (fast)

Copyright Protected

(On 2. Shot 253)

CALLAN: (CONTD.) I'm telling you, you don't end up enjoying it - you can't!

254. 2 (a/b) (2-S)

You're too shit-scared! You're too busy trying not to be killed. Lonely, I'm going to tell you a story -

255. 3 (a/b) (M.C.U. Lonely)

256. 2 (a/b) (2-S)

you'll never understand -

HOLD 2-S as CALLAN COMES NEARER, & SITS u/s of LONELY.

I drank once with an executioner - we'd both been on the same job - firing squad, and ten little yellow bodies accidentally fell, and he said, "Feeling sick?", and I said, "Yeah", and he said, "I wouldn't want you on my side in a bar fight because if those little jokers' mums and dads came in and started something, you'd pitch in, wouldn't you?". I said, "Yes". He said, "I wouldn't - I'd walk away, but 'em drinks or talk or do anything" - to stop them tapping that deep - bloody deep - well of his

HOLD 2-S as HE GOES C. AGAIN.

257. 3 (J)

own violence. He knew I'd go off light years too early! But if he was trapped, he wouldn't even see who he was killing. He was the hardest man alive, I swear it. So I learned to be like him and Cross learned to be like me. I sustained myself with my own hardness. So did Cross. If one of us cracks, we all could. Because the holding-down's ... a lie.

CLOSE on CHAIR.

As IT IS KICKED, TILT to C.M.S. CALLAN.

PULL BACK & TAKE HIM R.

HE FALLS by CHAIR.

258. 2 (F)

M.C.U. LONELY, RISING.

259. 3 (a/b) (Callan on floor)

CALLAN: (CONTD.) There's a deep, bloody deep, ugly, black ... welling streak in the likes of us - waiting to take over.

HE FALLS AGAIN.

Preview 2 (fast)

(CONTD. OVER)

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(On 3. Shot 259)

CALLAN: (CONTD.) Holding it down makes us good at our jobs. You'd better forget what I'm telling you.

260. 2 (F)
MED. HEIGHT - C.M.S. LONELY.

PAN HIM to 2-S.

(3 FULL CLEAR)

LONELY: Wh-what job, Mr. Callan?

FINISH VERY TIGHT.

CALLAN: To live with it ... control it ... you train till every second's your enemy. Cross didn't crack; he just forgot his training. Didn't he?! One split second.

T A P E S T O P

(1 TO CAPTION: 3 TO POS.2: 4 TO POS.3, 5 TO POS.4, BISHOP'S OFFICE)

(CALLAN (& BISHOP) CHANGE) (BOOM B TO POS.1, BISHOP'S OFFICE)

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261. 3 (K)
M.S. SNELL.

49. INT. BISHOP'S OFFICE. DAY (5).

BOOM B-1

BISHOP COMES LARGE, X-ing FRAME L. to R.

PAN with HIM to 2-S with CALLAN.

BISHOP: You forgot your training. (PAUSE) You left the office -

262. 5 (A)
M.C.U. BISHOP.

CALLAN: I had to be in the field!

BISHOP: You aren't in the field any more. Secondly, you killed a man you weren't ordered to. The first time, Hunter, that Snell or I can recall you doing so.

263. 3 (K)
M.C.U. CALLAN.

264. 5 (a/b)
(M.C.U. Bishop)

CALLAN: Cross was killed.

Preview 3

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(On 5, Shot 264)

BISHOP: This section kills selectively, Callan. You killed unnecessarily. We're happy Burov is dead - we shan't lose any sleep over it. But you can hardly stay on in your job / -

265. 3 (a/b)
(M.C.U. Callan)

266. 4 (D)
C.M.S. SNELL.
BRING HIM to 2-S with BISHOP.

CALLAN: Burov killed Cross / -

267. 3 (a/b)
(M.C.U. Callan)

SNELL: Cross wanted to die. /

CALLAN: (PAUSE) You must be joking! /

268. 5 (A)
3-S, SNELL, BISHOP & CALLAN.

SNELL: Meres reports Burov hinted as much to you.

CALLAN: You believe him?

SNELL: No. But do you want evidence? / Page 47. It's marked. Read it. (PAUSE) Take your time. There are seventeen other books marked in the same way. /

269. 3 (K) (As book is offered)
CLOSE on BOOK.
TILT to M.C.U. CALLAN.

270. 5 (A)
M.C.U. SNELL.

The same pre-occupation - suicide. / The only problem was how. The spring was ready to ... snap, Callan.

271. 3 (a/b)
(M.C.U. Callan)
As HE STEPS BACK, PULL BACK SLIGHTLY & LET HIM SIT in 3-S.

GRAMS: THEME (to end)

CLOSING CREDIT SEQUENCE. /

272. 1
BRICK WALL CAPTION.

SUPER CAPTION SCANNER
Closing credits - over.

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(On 1, Shot 272 - & Caption Scanner)

GRAMS: THEME (contd.)

CAPTION SCANNER:

(1) Callan - EDWARD WOODWARD

(2) Cross - PATRICK MOWER
Meres - ANTHONY VALENTINE

(3) Lonely - RUSSELL HUNTER
Bishop - GEOFFREY CHATER

(4) Trofimchuk - PETER BLYTHE
Snell - CLIFFORD ROSE

(5) Vadim/Burov - MORRIS PERRY
Cuthbertson - JOHN ABINERI

(6) Liz - LISA LANGDON
Sato - ALAN CHUNTZ

(7) Harris - DAVID HARGREAVES
Karen - VICKY WILLIAMS
Foster - ANDREW BURT

(8) "Callan" created by JAMES MITCHELL

(9) Fight Arranger, ALAN CHUNTZ

(10) Story Editor, GEORGE MARKSTEIN

(11) Designed by MIKE HALL

(12) Produced by REGINALD COLLIN

(13) Directed by PETER DUGUID

FADE OUT SCANNER & CAM.1

FADE UP SLIDE
(5) "THAMES" COLOUR PRODUCTION

FADE SOUND & VISION

WILD TRACKS TO BE RECORDED: (a) CROSS SCREAMING.
(b) LIZ SOBBING.

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